

# The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE  
INTERESTED IN DRAWING *and the* ALLIED ARTS

HENRY TURNER BAILEY

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## BULLETIN

The March number will be devoted to the drawing of animals, birds, butterflies, and other living things. Among the artists who will contribute are the following:

Henry G. Keller of Cleveland,  
An article on Animal Drawing, with illustrations.

Rachel Weston of Fryeburg,  
A series of animals reduced to simplest form.

Robert Blum,  
Two full page plates of swallows in flight.

Richard G. Hatton of England.



*L' enfant terrible* of our year,  
The boisterous March will soon be here.

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The School Arts Book

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SAINT VALENTINE'S DAY

It was a lover and his lass  
With a hey and a ho and a hey nonino

**W**ISE men say that there is no custom without a reason, and doubtless they are right in most things. But in the matter of the origin of Saint Valentine's Day, they have been hard put to it to defend their theory, for the saint has nothing to do with lovers or lace-paper.

The truth is that poor old Saint Valentine was the most blameless monk that ever wore a hair shirt and muttered "Memento mori" when he met a maiden in the lane. He was no Fra Lippo, to sing "Flower o' the clove, All the Latin I construe is Amo, I love!" He wrote no love songs. He made eyes at neither Virgilia nor Marcia. When Parnesia held up her dress as she waded the brook, he crossed himself and turned away from the glimpse of her rosy heels. He meditated on the works of God, and stood fast to the faith when Emperor Claudius's mailed Christian-catchers were abroad; and when they cast the good bishop into prison at last, he healed his jailer's daughter of blindness, wherefore he lost his life, and was translated into the Saint's Calendar. There is a gate in Rome that once was named Porto Valentini in his honor. Men say that he married many couples in his lifetime, but this is only the ghost of a ghost of a legend, and ill accords with the pious and severe character of the Bishop of Rome.

There is another Valentine laying claim to the title of saint, but he is noted for nothing but having healed a man of an epilepsy, and choking to death on a fishbone, so he is a bad second to his Roman namesake. Unless the saints are wiser in paradise

than they were on earth, lovers' honors would probably be greeted with considerable surprise and grim disapproval by both of the reverend gentlemen.

However that may be, the name survives, in spite of invidious etymologists who derive "valentine" from "galantin," which is Norman-French for "masher," and anyhow, perhaps the old saints are wise enough now to accept their reputation with good grace, and smile at the follies committed in their name. Charles Lamb says so, and certainly gentle, friendly, quizzical, kindly Charles Lamb ought to know if anybody does. Far be it from us to shake reflective heads at the spectacle of swain and nymph oblivious of all the world in each other's eyes, for truly "the magic of first love is ignorance that it will ever end," and we are no disillusioning cynics, thank Heaven.

But the sprouting saints of the early Christian church were not so tolerant. The Lupercalia had been held about February fifteenth for many years, honoring Juno Februata and the sylvan god Pan. Names of lads and maidens had been shaken up in a box, drawn, and partners matched for the succeeding revels, since the memory of the Romans. The old Roman gambols were—well, unchristian, to say the least, and the clergy fought hard against them. For a while they tried the scheme of shaking up the names of the saints, instead of the pretty cognomens of the girls, and letting everybody draw a saint, whose life the drawer was supposed to emulate for the rest of the year. It's no great wonder that this brilliant idea of the persecuted, scarred, serious bishops did not appeal to the red-lipped lads of Italy. Ghostly partners in heaven did not attract them. They wanted rosy cheeks, and sparkling eyes, and flying tresses, and a light foot in the dance, and a quick answer on the tongue—something with more of the sparkle of the old Eve in it—and the saints found themselves wallflowers along the battlements



of the golden city. Ah, the scheme was a sad failure, and in spite of priest and sage the young folks paired off as of old. Even as late as the sixteenth century, St. Francis de Sales tried his best to stamp out Valentine's feast, and unsuccessfully.

Not long after this, the custom is noted in England. John Lydgate wrote in praise of Catherine, Queen of Henry V, the quaint old verses:

St. Valentine of custom yeere by yeere  
Men have a usance in this regioun  
To looke and searche Cupid's kalendar  
And choose theyre choyse by great affecioun  
Soche as ben move with Cupid's mocioun  
Takyng e theyre choyse as theyre sorte doth falle,  
But I love one that excelleth all.

Valentines went through the post to their blushing recipients, and the rhyme that every school-boy knows:

The rose is red,  
The violet's blue,  
Sugar is sweet,  
And so are you!

decorated many a missive. Curiously enough, this jingle was printed under old woodcuts fearfully and wonderfully drawn and colored. A magnificent gentleman in lavender trousers, blue coat, yellow waistcoat, and crimson tie was represented seated in an arbor with a lady before whose splendor even the lilies of the field paled into hopeless insignificance. But our great-grandmothers were doubtless as deeply delighted with these monstrosities as Gladys to-day over her dainty confection imported from Paris; and tucked them against wildly beating hearts, much as Gladys slips her love-letters inside her tailored shirt-waist,—ah, those love-letters!—so vital to her, so ordinary to everyone else.

Another custom prevalent in England was that of challenging your valentine. Maids going forth on Saint Valentine's Day and meeting a lad, could say to him, "Good-morrow, Valentine!" and the poor lad must serve, will-he, nill-he, and give his Mistress Impudence a pair of gloves to boot. Ophelia's song refers to this custom.

Good-morrow, it is Saint Valentine'e Day,  
All in the morn betime,  
And I a maid at your window  
To be your valentine.

A sure receipt for forecasting your truelove was to look down the well on St. Valentine's Eve to see your sweetheart—and surely this ought often to come true, if properly managed. Another method was to pin five bay-leaves on your pillow, one at each corner and one in the middle, and you will without question dream of your sweetheart.

Birds are supposed to choose their mates for the year upon St. Valentine's Day, and many are the superstitions regarding them in this connection. In fact, there is carefully set down in the old books a full list of birds presaging whom maids will marry. Should Phyllis, out a-walking on St. Valentine's morning, meet a red-breast, she will follow her love to the beat of the drum. A bunting signifies a sailor husband; a goldfinch, a millionaire; a yellowbird, a rich man; a sparrow, love in a cottage; a bluebird, poverty; a crossbill, a scolding man; a flock of doves, good luck and many sweethearts; and a wryneck fates the unfortunate damsel beholding it to an old maid's existence and the company of her cat.

The yellow crocus is Saint Valentine's flower, and if you go for a walk on this day, you must be sure to wear one of the little blossoms, for it will bring you good luck, and ward off evil in love. Daffodils are also good luck on St. Valentine's Day—

Daffodils

That come before the swallow dares, and take  
The winds of March with beauty.

After the post made written or printed valentines popular, books of valentine verses were issued, giving sentiments appropriate to all trades, wherein the butcher, the baker, and the candlestick maker could all find something to sing the praises of their sweetheart while at the same time advertising their wares. Some of these are very curious. The butcher tempts his Sacharissa to share his joints and sweetbreads with him; the baker urges:

Since with me thou'lt be sure of loaves a-plenty,  
Come marry me, my sweet-and-twenty!

The cobbler invites his lady to tack herself to him. If Sam Weller had only known of these convenient treasuries, how much easier he would have found the task of composing a "valentine" to "Mary, Housemaid, at Magistrate Peter Nupkin's, Ipswich."

In our own day, it is easy to find valentine verses. Nearly all the poets have tried their hand at valentine verses at some time or other, and there are endless quotations that can be wrenched from their original setting to decorate our own offerings. Says Phebe:

"Whoever loved that loved not at first sight?"

Juliet's speech is beautiful for a valentine:

"My bounty is as boundless as the sea,  
My love as deep; the more I give to thee  
The more I have, for both are infinite."

Says roguish Rosalind:

"But are you so much in love as your rhymes speak?"

and Orlando answers:

"Neither rhyme nor reason can express how much!"

which is a most lover-like answer, and as true as the majority of love's sincere perjuries.

Wordsworth remarks more seriously:

Love betters what is best  
Even here below, but more in Heaven above.

In Venus and Adonis is the fancy:

Were beauty under twenty locks kept fast,  
Yet Love breaks through, and picks them all at last.

Some gentle writer, leaving lilies and roses alone, reflects:

True love is but a humble, low-born thing,  
And hath its food served up in earthenware;  
It is a thing to walk with, hand-in-hand,  
Through the everydayness of this workaday world.

And if his rhymes are lacking, at least there is much simple and beautiful truth in his words.

Love's Labor Lost contains these piteous lines:

By Heaven, I do love, and it hath taught me to  
rhyme and to be melancholy!

which quite agrees with the swain who sighed:

'Tis hard to be in love and to be wise!

More modern and more less impassioned runs:

I send a line to say  
I love you very dearly;  
Come rain or shine,  
Sweet Valentine,  
I'm ever Yours sincerely.

If you have missed Eugene Field's "A Valentine" you have lost something so good that I am going to quote it in full:

Go, Cupid, and my sweetheart tell  
I love her well!  
Yes, though she tramples on my heart,  
And rends that bleeding thing apart;  
And though she rolls a scornful eye  
On doting me when I go by;



And though she scouts at everything  
As tribute unto her I bring—  
Apple, banana, caramel—  
Haste, Cupid, to my love and tell  
In spite of all, I love her well!

And further say I have a sled  
Cushioned in blue and painted red!  
The groceryman has promised I  
Can hitch whenever he goes by—  
Go tell her that, and furthermore,  
Apprise my sweetheart that a score  
Of other little girls implore  
The boon of riding on that sled  
Painted and hitched, as aforesaid—  
And tell her, Cupid, only she  
Shall ride upon that sled with me!  
Tell her this all, and further tell  
I love her well!

Doesn't that bring back your school-days, and the rustle of excitement that preceded Valentine's Day; the eager groups of petticoats and pigtailed in the corner of the school room; the shy and red-faced boys buying valentines at the corner drug-store under cover of dusk; the lace-paper and the Hoyt's German Cologne that exhaled from those marvellous pink hearts and turtle-doves on your own first valentine? Et ego in Arcadia—I certainly too did once inhabit Arcady!

Beautiful and delicate is Van Dyke's verse:

Hours fly,  
Flowers die,  
New days,  
New ways  
Pass by—  
Love stays.

The symbols of St. Valentine's Day are few; the bleeding heart transfixed with an arrow, the crocus, the daffodil, the

homing pigeon with the letter, the pussy-willow, sometimes the yellow tulip and the flight of migrant swallows returning home to nest again with the spring. These are all, but what maid will be critical of the art if the sentiments appeal to her fancy? Artists of valentines need no more.

And finally, from the little essay on White Heather; listen to the words of the ancient Scottish lady:

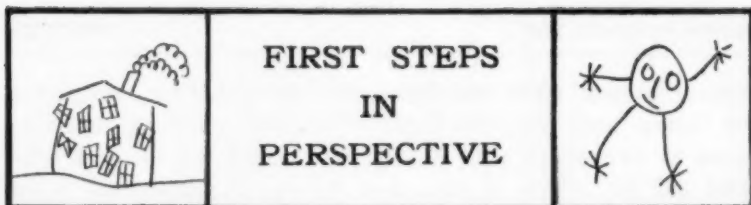
"And you will remember that love is not getting, but giving; not a wild dream of pleasure, or a madness of desire—oh no, love is not that—it is goodness and honour, and peace, and pure living—yes, love is that; and it is the best thing in the world; and the thing that lives longest. And that is what I am wishing for you and yours with this bit of white heather."

SARA HAMILTON BIRCHALL

Chicago, Illinois







**T**HERE is no longer any question about the desirability of drawing as a part of the school course. It seems to be agreed that the power to use and understand the language of lines and spaces is almost necessary to the people of the twentieth century. But there are many questions still unsolved as to the best methods of planning courses and teaching lessons. Fortunately for us, we find the children ready and anxious to draw as soon as they enter the primary school. We take them where we find them and they themselves furnish us the best suggestions as to the beginning of a course.

In their matchless courage they attempt first of all houses and people, the very subjects which to us involve all the difficulties known to art. Knowing little about art, however, they fear nothing. When we enlighten them their confidence often decreases. It must always be so. The "growing pains" of childhood are not confined to knees and elbows. For a long time the family and the home are the whole world to the child. Hence he draws these things purely for the love of them. His pictured houses and people look rakish to be sure, but there is no difficulty in telling them apart. They are convincing in spite of glaring deficiencies.

Now the child's interest in these things never falters although the drawings do. The house staggers along to the three-sided stage, Fig. 1, and sooner or later its impossibilities are pointed out with suggestions for improvement. If the corner view is attempted then the struggle is on, and the "house of correction" takes the place of the once happy home. Win-

dows, chimneys, and doors are reduced to a minimum; piazzas, ell, and gables are tabooed altogether, in order that the ridge-pole may be adjusted, and the brave little house of the primary school, after years of struggle, comes timidly forth in the eighth grade, a sadder but wiser building, Fig. 2. It has acquired "perspective," but at what a cost! Who would live in it? Who wants it in a landscape? Not the teacher. Even the boy puts it in a corner for fear it isn't "right." He is given trees,



roads, and horizon lines as "centers of interest," but the house is quietly suppressed.

To the country child this is not quite so serious a matter, but to him of the city, houses and people are his stock in trade, his very life. How can he illustrate his experiences if houses and people are too hard for him to represent? The desire to draw houses is still there, but the faith is gone because the difficulties have been made apparent.

Neither children or teachers are afraid of work. The very fact that convergence and foreshortening have been taught successfully in grammar schools proves the case. This paper is not an argument against perspective, it is simply a plea that the house be freed from the burdens of perspective until perspective ceases to be a burden. While he is learning to draw other things "turned around," if he must, let the child be drawing houses flat. His house must generally be drawn from memory,

he cannot bring the house to school; therefore he should store his memory with facts, not of appearances, but of actual proportions and relative sizes.

Look at that first house. What is its greatest need? Is it your first desire to add the third dimension? Not at all. Even the three-sided view does not necessarily mean a demand for perspective on the part of the pupil. It may be simply an unfolding of the building to tell more things about it. Probably the young draughtsman had in mind more windows than can be put into one side of a house; therefore three more surfaces were brought into play in order to accommodate more of these delightful openings, the very eyes of the dwelling. No boy ever thought for a moment that he could "see" the house this way, he was simply enumerating facts, not drawing appearances.

Then since he loves facts can we not let part of our work, at least, be a logically arranged series of steps based on simple facts which every boy and girl can know? Any good primary reader suggests methods for teaching language which would apply almost perfectly to a course in illustrative drawing. The principles are similar. If the house seems a desirable topic begin with a few fundamental truths about it, and let the concept be built up, line upon line.

First of all the house stands "straight." Try every time for vertical sides. The roof must look "even," both sides slant alike. Those precious windows must get into rows and stand as straight as the walls. Draw the verticals first to be sure of them, as in Figure 3. Even the chimney must not lean a bit. How difficult it must be to stand there! Little houses have few windows. If we want to draw more windows we must look for bigger buildings. If the child lives in the city try the tall tenements and flats. The windows show how many stories there are. Think how many families could live in that first house, Fig. 4. There is a fence on the roof! What for?



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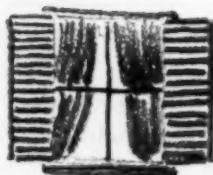
Perspective in the first mode. "To the early Japanese, Egyptians, and other orientals, it was sufficient and it is ideal for children."

Now if he can draw one house he can draw another. Buildings in the city stand close together sometimes touching. Draw a row of houses on a single line suggesting the ground. If the houses look bare and uninviting try putting blinds on the windows. Suggest the panels of the doors. Put a fence in between to keep people from running through the tiny yards. All this interest would be possible in "flat-land."

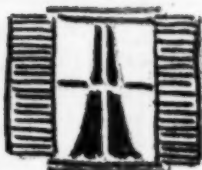
Now we want a sidewalk and it must come in front of the house. This requires the first and simplest step in perspective, Fig. 5. It is so simple that we forget to call it perspective. Children do it without being told. Place one object lower than another on paper and you suggest a new plane; the lower object seems nearer to us. With this magic secret we can do wonders. We need no more perspective for a long time.

This is what Dr. Ross calls the "first mode" of perspective. To the early Japanese, Egyptians, and other orientals it was sufficient, and it is ideal for children. Keep them there until they have learned much of drawing; direction of lines, true shapes, relative sizes, lights and darks, and even color. There will be enough to teach.

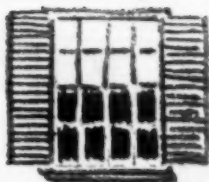
In the grammar school the children can memorize certain houses, their own or the one across the street which they see in the "first mode" every time they look from their own window or step out of the front door. Learn more about windows. If the house is drawn large enough the curtains might show, not by shading them as in a, but by making the hole black as in b. Thus we introduce color value drawing. We make dark things dark, and light things light regardless of shadows. There is nothing darker than a dark hole. Try many windows showing different divisions of the glass and different curtains. Suggest that c, d, and f are so much more harmonious in line than the tent arrangement of b.



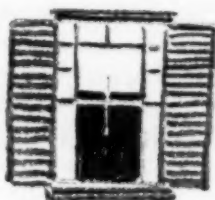
A.



B.



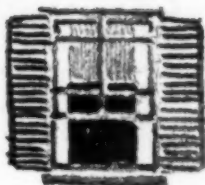
C.



D.



E.

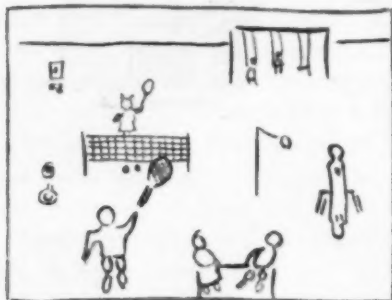


F.



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"The joy of suggesting such details may be heresy but try it. It will help to interest the boy in the pencil as a tool."



Figs. VI, VII, VIII.

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Then try chimneys. The joy of suggesting such details as bricks may be heresy, but try it. It will help to interest a boy in the pencil as a tool, perhaps it will put some "expression" into his drawing. These things studied in the upper grades will continue the interest in house drawing, making it possible to produce really creditable illustrations of city life, all in the simplest mode of perspective.

The second mode is almost as simple to understand as the first. It merely adds one more step, the diminution of sizes to suggest distance. The children in upper grammar grades do this naturally. To make the distinction perfectly clear let this copy, Fig. 6, of a child's drawing illustrate the first mode. Distant figures are simply placed above nearer ones. Figure 7 is the playground translated into the mode. Things are placed higher as in the first, but also made



smaller. This is nearer to actual appearances but some interesting details have necessarily been sacrificed. This amount of perspective generally satisfies a grammar school child and can be mastered perfectly by a very large per cent. of any class.

Maxfield Parrish gives some delightful examples of cities and villages done in this mode. The houses are flat and the distance is gained by these first and simplest rules of perspective.

The third mode is that of complete perspective and necessitates long and careful study. Each object must be considered not only for its own proportion and its relation to other objects, but it must be seen from a single point by the observer. Houses are sure to have retreating edges, things will be seen at angles, and the objects in the distance must come down with the horizon line to the "eye level" of the observer. Figure 8 is a further translation of this little girl's playground from the second to the third mode. It looks now as it would to a person standing on the ground back of the little boy. It seems that we have gained a more realistic view, but we are losing all the fun in the distance. Most of us prefer seats on the grand stand of the second mode. Children always do.

To get clearly the distinction between these three modes take a sketch of your own and translate it back into the second and then into the first. It may prove more difficult than it would seem. At least it would give an adult the child's attitude toward things, which is of great value to every teacher. Children draw to tell things; they crave details and the first two modes give unlimited scope for these dear little facts. Hence they are characteristic of children's drawings.

The third mode or full perspective appeals to the adult mind which concerns itself largely with comparisons and relation of things. Children value things by a different standard. Every thing is interesting and worthy of close examination.

Nothing is to be subordinated to anything else. Each object is considered of supreme importance. Hence their pictures are not compositions, but a succession of facts, like their simple stories told in words and so it should be until they can draw those isolated things and draw them well.

When houses are mastered architecturally, even the suburban houses with all their fixings, if the children live there, Fig. 9,



"When houses are mastered architecturally the pupil will have something definite to translate into full perspective."

then if the high school teacher or the college professor wishes by turning these slightly, to translate them into full perspective, he will at least find something definite to turn. When the age of reason arrives, the child will have a clear concept of a few houses to which he can apply the laws of convergence and foreshortening.

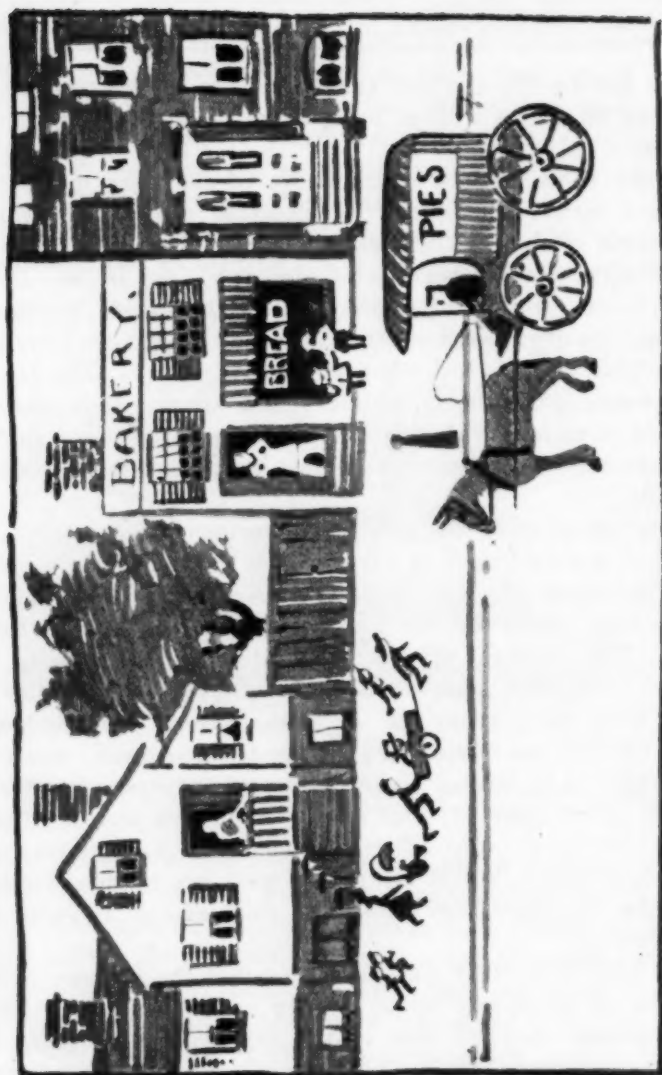
If these laws of full perspective are taught in the grammar school they should be applied to simple objects such as boxes,

books, and furniture which can be studied in the class room and may be drawn without being shorn of all their interesting features.

Then if we acquire a knowledge of the third mode, the first and second should not be discarded; there are distinct advantages in each. They lead directly to an appreciation of architecture, with its beauties of proportion and shape. Even with a kodak, which works always in the third mode, the finest buildings are often taken squarely in front. They have a certain "face value" that is lost when seen at an angle. The Longfellow house in Cambridge, with its perfect balance, gives greatest pleasure when seen from the little park directly in front. Buildings balanced on a center are most impressive when viewed centrally.

And whether or not this simple method has "educational value" it is worth much to partake in a lesson once in a while where everyone can get creditable results without too much overhauling. Draw on the board the front of a typical local house. The children will recognize at once their chance of success. They will hunt around for a scrap of paper to "try it on." Give them paper for a "home lesson" on windows. Build up a vocabulary of neighboring forms, houses, vehicles, and trees. Let them "learn by heart" any near-by structure of special interest; just as they memorize poems. Then let this building with others, furnish the background for local happenings. Put in the people with bits of bright color to balance their size; they have to be small enough to go in at the doors.

In psychology they used to tell us that the memory holds new bits of knowledge better if they can be connected with things already known. One central fact will hold dozens of smaller ones if they can be "hooked on." Could there be any-



Street Scene in "First Mode" 6058

thing more admirable as a nucleus for illustrative work than the ability to draw a house; an interesting house? And if full perspective makes this impossible perhaps it would be better to simplify the method than to simplify the building.

HELEN E. CLEAVES

Supervisor of Drawing  
Boston, Massachusetts

You've seen the world,—  
The beauty and the wonder and the power,  
The shapes of things, their colors, lights and shades,  
Changes, surprises,—and God made it all!  
—For what? Do you feel thankful, aye or no,  
For this fair town's face, yonder river's line,  
The mountain round it and the sky above,  
Much more the figures of man, woman, child,  
These are the frame to? What's it all about?  
To be passed over, despised? or dwelt upon,  
Wondered at? Oh, this last of course! you say.  
But why not do as well as say,—paint these  
Just as they are, careless what comes of it?

Fra Lippo Lippi  
Browning

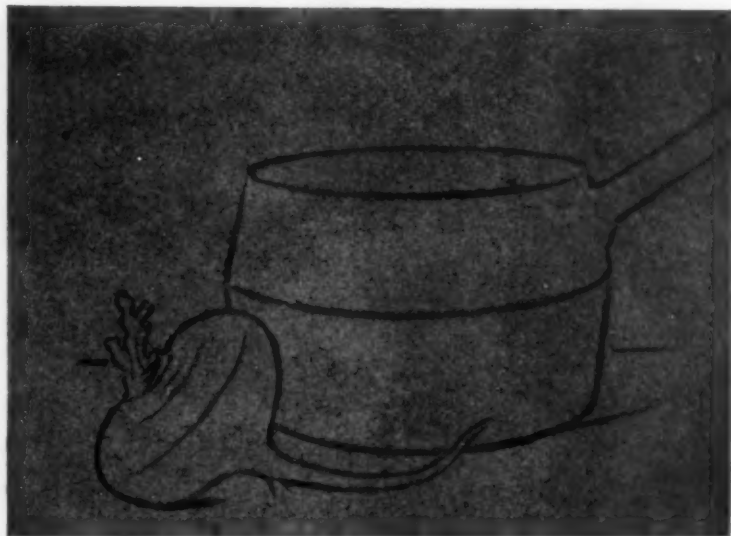
## OBJECT DRAWING MADE INTERESTING

### II

THE problem of rendering still-life forms in realistic water color effects is one that is much too difficult to be attempted in the grades. With short lesson periods, large classes, a general absence of studio conditions, and a personal lack of technical training, it is impossible for even an excellent grade teacher to accomplish satisfactory results. The exercises suggested last month and continued in this article offer a substitute for realistic water color rendering. By the use of colored papers, we supply the color interest, although we do not attempt to give a literal or realistic rendering of the color seen. We can emphasize the importance of accurate drawing, we can secure correct perspective and we can insist upon a vigorous showing of dark and light values, all without the difficulty of manipulating water color, and yet we can secure the most charming color effects. The desire to express an object in color is a natural one, for everything that we see about us has color of some sort. Black pencil-drawing on white paper may possess accuracy of form, beauty of line, interesting contrasts of value and skilled technique, but it is still an abstraction, because it lacks the universal element of color. To render a drawing on white paper with colored crayons, seeking to express full color values, is quite sure to result in failure, because the laying of one color over another is bound to produce a crude and scratchy effect, when attempted by grammar grade pupils.

In order to secure the simple, easily rendered and artistic results that colored papers, crayons and chalks, rightly used, will give us, we must exercise our best judgment in the selection of objects for such study. The days when "any old thing" would serve for an object lesson are, happily, past, and the up-to-date teacher knows that she can insure the success of her lesson in no better way than to make the best preparation for

it that is possible. In Figure 1 we have an illustration of simplicity, interest, and adaptability to our mediums, for the porcelain-lined iron pot is simple in outline, strong in dark and light contrasts, and eminently calculated to fulfill its mission, however



A simple and interesting group in outline.

humble, in life; while the turnip supplies the necessary variety in form and texture, and in addition suggests a delightful color note in its gray red-violet top with the sprig of tender yellow-green leaves.

Bogus paper was chosen for the drawing and the group sketched with soft black crayon very carefully, to secure the first essential,—accurate placing and drawing. (Pupils should not be permitted to proceed to the placing of values until the group



has been correctly blocked in with light lines, or drawn in outline. See Figure 1.) Figure 2 shows the addition of values. Direct, vigorous strokes of black crayon were placed so as to suggest the blackness of the iron surface, yet not so as to entirely hide

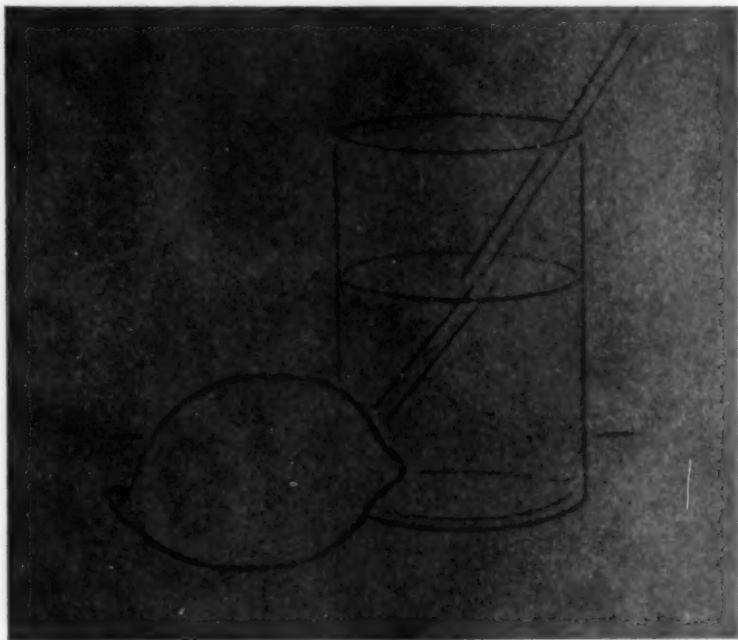


The group rendered in values.

the warm gray paper underneath. In placing this dark mass, the shape of the high-light was faithfully observed, thus helping to express the hard, reflecting surface of the iron. The violet color of the turnip was indicated by a gray tone, somewhat lighter than the tone of the kettle, and white chalk was added to suggest the porcelain lining. This, again, was put on in such a manner as to allow the gray paper to show through. The yellow-green of the leaves and the tip of the root appeared lighter in value

than the tone of the paper; therefore, a touch of white chalk was added in these two places.

If it were possible to show this fine "kitchen study" in color, it would be interesting to add to the turnip a treatment of violet

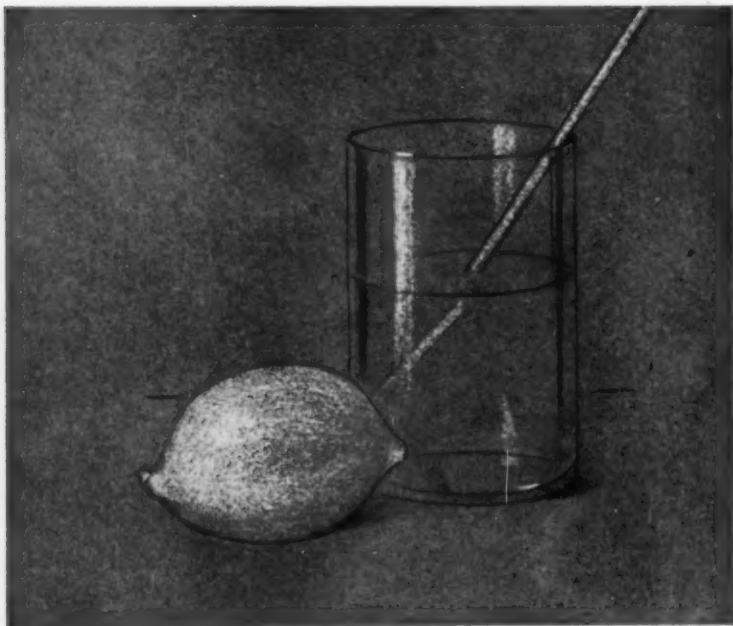


A time-tried group.

crayon, laid on top of the gray, and to place touches of yellow-green on the leaves and possibly on the root.

The time-tried group shown in Figure 3 takes on a new interest when studied with the artistic mediums of charcoal, white chalk, colored crayon and tinted paper. When we ask

pupils to make realistic water color studies, trying for full color values, we really impose upon them the task of beginning with white paper that stands for the highest lights. They must work from the highest note down to the lowest note in the sketch,



"The group takes on a new interest when studied with the artistic mediums of charcoal, white chalk, colored crayon, and tinted paper."

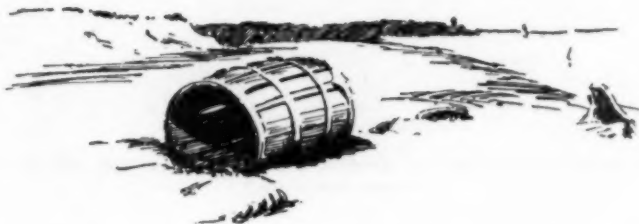
which is often Low Dark, of the value scale. While this is comparatively easy to do with charcoal, it is very hard to accomplish with color. In this group, particularly, the tint of the paper (a gray-orange, not far from the tone of bogus paper) is a great aid in establishing values, for, using our paper as the

middle and predominating tone, we can work a few steps each way, using charcoal for the dark values and bringing our lemon into the proper relationship by the use of white chalk. The advantage of starting with the middle tone of the gray paper and working toward both ends of the value scale must be tried, in order to be fully appreciated. It is much easier for pupils to obtain by this means results that stimulate them to further effort than to try to work up full color values on white paper,—a most difficult task, which should be left to the art schools.

Figure 4 shows the group with the white chalk and charcoal treatment, and the Frontispiece in color, illustrates the idea emphasized in these two articles,—that a very little color added to a sketch that has already been treated in values gives a surprisingly satisfactory result, and one that is quite within the possibilities of the schoolroom.

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## FREEHAND PERSPECTIVE AT PRATT INSTITUTE

### II

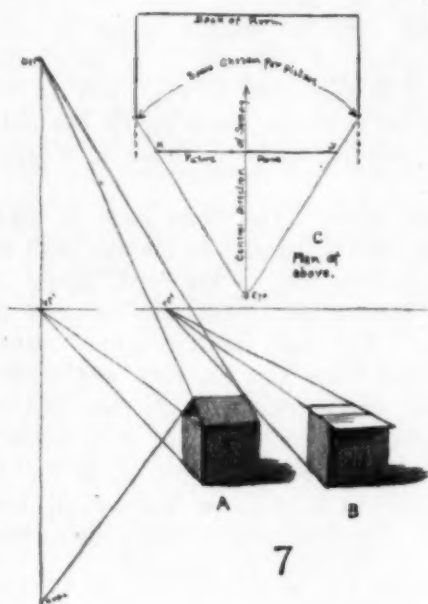
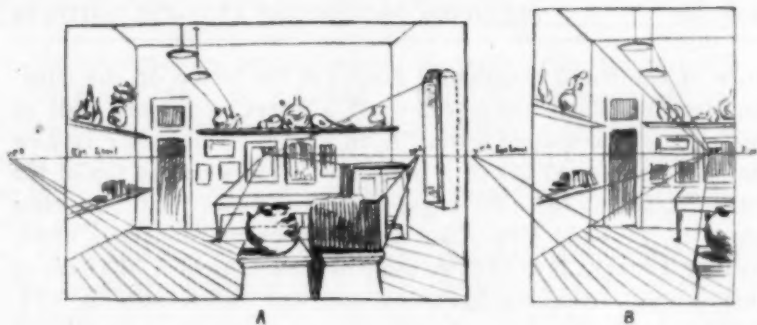
**T**HE house is given before the type-forms illustrating its details, as the steps and chimney. A second house, Fig. 6, drawn from memory or invention, is generally a surprising success to the students themselves, and is a most effective means of teaching perspective principles.

With the house is taught the vanishing of oblique lines,



"A house drawn from memory or invention is generally a surprising success to the students themselves."

as the vanishing of the slanting edges of the gable to points vertically above or below the vanishing point of its horizontal lines. Various methods have been tried to make this clear, the most successful being the following: Each student has a



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Successful methods of making clear the laws of various vanishing points.

cube of cardboard (previously made for the lesson on the cube) and for this lesson has placed on it a sheet of paper, bent in the middle to represent a roof, A, in Fig. 7. This paper is now flattened, so that it lies in a horizontal surface on the top of the cube, B, in Fig. 8. Its edges of course vanish with the cube edges to  $VP_1$  and  $VP_2$ . But the moment the middle is lifted, so that it breaks into the two sides of a roof, as at A, the ends of this "roof," becoming again oblique, can not vanish in  $VP_1$ . The vanishing point for the slanting edges on the near half of the roof rises as their farther or vanishing ends are raised, and becomes  $OVP_1$ . That of the oblique edges on the farther roof ends moves downward (because it is their near ends which are raised) and 2 is marked  $OVP_2$ . But as the roof is only lifted, not moved sidewise, these points can only move vertically from  $VP_1$ , and are therefore found in a vertical line through  $VP_1$ .

An interior follows the house. The same cube is used, each student being asked to hold his model so the eye shall be at a height on the cube corresponding to the usual height of the eye in a room—about three-fifths of the way up—and to imagine the front removed. The five surfaces which would then be visible represent three walls and the floor and ceiling of a room, having its further wall parallel with the face, and its sides equally distant to right and left. It is, as it is termed, "in Parallel Perspective."\* A notebook† drawing, A, in Fig. 8, founded on these, is made; and details, as a door, window, pictures and floor lines are indicated. The principles of their construction are educed from members of the class by questions.

\*Since the general principles of perspective are followed, and only the conditions of the subject change, it is no more applicable to speak of "Parallel" or "Angular" perspective than a new kind of arithmetic on reaching decimals. The designation can not be deemed satisfactory, to say the least.

†Notebooks are kept by the class, and examined from time to time by the instructor.



To illustrate an interior having its walls at angles with the picture plane, the cube is turned so that its sides make different angles, two sides are imagined as removed, and a notebook drawing of an interior in "Angular Perspective," B, in Fig. 9, is made, its four interior surfaces serving as suggestions, and details being added as before.

With this lesson the use of the Picture Plane, which has before been explained, is again dwelt upon. It is shown to be invariably perpendicular to the Central Direction of Seeing, which is an imaginary horizontal line from the eye to the middle of the space chosen to form the picture. With any new choice of picture-space which moves the middle of the picture, this central direction of seeing moves, and with it the picture plane changes its position. In A, Fig. 8, the picture plane is parallel to the back of the room; hence that and everything in the picture parallel to it are drawn in their true shape. But in B, Fig. 8, such a part of the room is taken that the central direction of seeing is moved to the left of where it was in A, consequently the picture plane is moved with it. In this case the back wall, which in A was parallel with the picture plane, appears at an angle to it; and the horizontal lines on this wall vanish to the left. The plans C and D, Fig. 8, will make this plainer. The picture plane must be regarded as no larger than will cover to the eye, the space chosen for the picture, *xy* in C and D, Fig. 8.

A clear understanding of the use of the picture plane, and especially of the cylindrical and spherical picture planes (which the limits of this article forbid presenting here), is necessary. The lack of this mastery is responsible for much confusion and perplexity in drawing. It is of interest, however, to note that photographers are recognizing the untruth with certain subjects of photographs made on a flat plate. A device is now in use by which the camera is revolved while the exposure is made.

This practically turns the flat plate into a cylindrical one; and in the case of columns near the edge of the picture, secures horizontal instead of sloping ellipses.

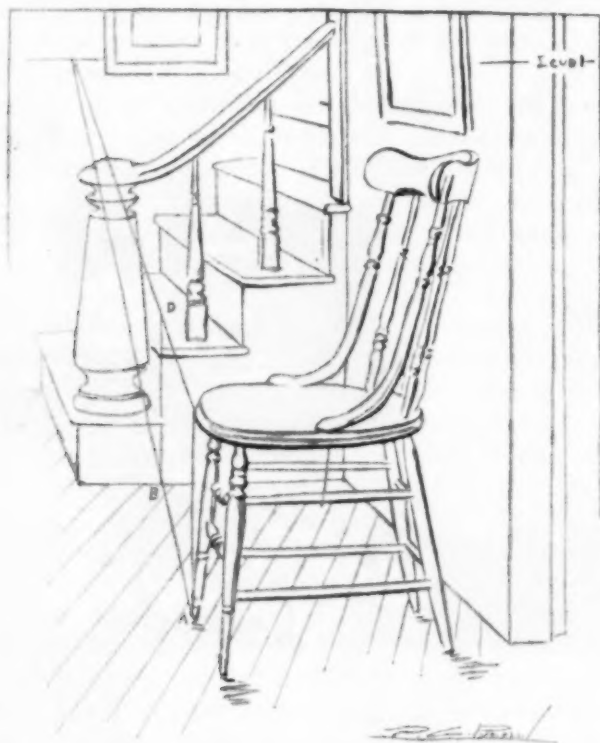
Portions of the classroom are then studied, the first being an end directly facing the students, with equal parts of the side walls; and the second a corner with both walls receding. After this, each one makes a larger drawing for handing in, from some part of the room which he judges will make an interesting picture. During the week each makes another drawing from an interior at home, Fig. 9.

Later a chair is given, and with it are explained methods for securing the right relative size of objects at different distances into the picture. In Figure 10, for instance, suppose the steps to be drawn first, and that it is desired to place at point A, a chair having a seat two and a half times the height of one step. A line may be drawn from A through any convenient point on the steps, as B, to the Eye Level, giving point C. Now if the chair were pushed back on this line to B, the height of its seat would appear in its actual relation to the steps, so that we can measure that height (two and a half steps) vertically at C, giving point D for the height of the seat. If we move the chair forward again along the line from C to A, its seat will move from point D in a horizontal line, actually parallel to AC, and therefore apparently converging with it to C. From C, therefore, draw a line through D to a point vertically above A, where it will measure the right appearance of the height of the chair seat at that point compared with the steps.

An interior from memory or invention is very helpful in fixing perspective principles. It may be a surprise to learn that such work is not more difficult to teach, and is usually more enjoyed than work from objects or the place. While it requires more mental effort from the students, the satisfaction



"During the week each pupil makes another drawing from an interior at home."

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"Later a chair is given and with it are explained methods for securing the right relative size of objects at different distances into the picture."

of finding that they can do it is a compensating stimulus. It also appears to be true that there is a special pleasure in the freedom of originating, or in not being obliged to copy any visible thing.

The street, an example of "parallel perspective," is drawn usually from memory. The students are asked to observe and make notes of streets as seen, and photographs of streets are hung in the classroom, from which details may be observed to

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Exercises in representing with the pencil the black and white values of color and shadow. Fig. 11. Still life pencil studies.

use in their drawings. The aim in this case is not to make literal representations of any particular street, but to intelligently make drawings that are correct in perspective, and artistic in composition and rendering.

Cylindrical objects in other positions than vertical is a study which supplies a method for the drawing of clock faces, round windows, arches, wheeled vehicles, leaning plaques and similar forms. For instance, the plate leaning against the wall in Figure

6 becomes easy to draw when it is understood that though inclined it appears perfectly symmetrical on its own axis, precisely as when standing on the table; each ellipse being at right angles



Fig. 12. Pencil rendering of landscape from photograph.

to the axis of the object, and the two halves on its axis identical. The student will then naturally help himself at first by turning the paper to bring the axis of the plate vertical, when any error in the drawing is more easily seen.

The adaptation of perspective to out-of-door work, and the drawing of shadows are important subjects treated at this stage.

Thus far the work is in outline, or in outline with some added detail of dark to represent color or



"The pen work which replaces the pencil for the latter half of the year is an effective review of the perspective." Fig. 13. Still life study.



Fig. 14. A group of flowers rendered in pen and ink.

shadow. But at this point exercises are given in representing with the pencil the black-and-white values of color and shadow. Still-life pencil studies, Fig. 11, and pencil renderings from photographs of landscapes and of streets and buildings, Fig. 12, are made.

Besides keeping the notebooks previously mentioned, each member of the class makes about forty drawings in the sixteen weeks of perspective teaching. These drawings are handed to the instructor at stated intervals for criticism, and if necessary are corrected by the students before being finally accepted.



Fig. 15. A landscape from photograph, rendered in pen and ink. "Such work forms an elementary course in this ready medium of the illustrator."



The course in distinctively perspective teaching closes in the middle of the year with a half-day of independent work by the class. Subjects for this are assigned at the beginning of the session, and the work is handed in at a stated time. When the example here illustrated, Fig. 12, was made, the class was required to make on one sheet a piece of furniture, or a cottage or simple house from memory and a still life drawing from objects, each composing his own group. On another sheet an interior from memory was to be drawn. The time was three hours and a half.

The pen work, which replaces the pencil perspective for the latter half of the year, in the General Art and Design Classes, is an effective review of the perspective. It begins with color values as interpreted by the pen, and with still life studies, Fig. 13, and includes successively flowers, Fig. 14, interiors, houses and landscapes from photographs and from nature and heads and figures rendered from drawings by the old masters, Fig. 15. It forms an elementary course in this ready medium of the illustrator; and finds its correlating uses in the figure sketching of the first year, and in the illustration, architecture or design work of the succeeding years. With the Normal classes, the color-over-charcoal follows the perspective, and furnishes the same review of its principles.

The attitude of successive classes toward the subject of perspective is gratifying. From being a study which almost none enjoyed, not all believed in, and some evaded, it has become one often declared "fascinating," and it is fully conceded to be an essential element in art education.

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Pratt Institute

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## RADIAL PAPER CUTTING

**T**HE cutting of radial shapes from folded paper is so very simple, that the lessons on this subject bring good results even from the pupils who have little or no facility in drawing. Anyone wishing a clear and practical statement of what is to be desired in this line cannot do better than refer to the March numbers, 1906 and 1907 of *The School Arts Book*. The aim, as shown in these numbers, is so to cut as to produce a pleasing whole by the radiation of parts, which must not appear disconnected.

The rosettes of four-repeat and tile patterns are easiest and are generally taught in intermediate grades. In presenting the subject it is usually best for the teacher to cut before the children. She should first, however, make herself acquainted with a few simple units, which, when she attempts cutting, must come out conformed in every respect to what she intends to exact from the pupils; and only such designs as these should be placed before the class as models.

Paper squares being provided, the pupils are taught to fold accurately on diameters and diagonals, and invited to try cutting; keeping at first to simple lines, related either to each other or to the diameter or diagonal of the square. Later they may be allowed more latitude, provided they try to avoid all spots which distract from the unity of the whole.

The teacher talks over with the children the results of their first attempts, calls attention to both the good and the weak points, strives to awaken a certain judgment of what is good and what is poor, and encourages them to try again.

Each child keeps a set of rosettes, and a great many will be found willing to practise at home in order to add new forms

to their collection. Often the result of this individual effort is far more effective, and always more original, than that secured in the general routine work. The child, being freer, no longer confines itself to obvious line relations, but cuts as fancy dictates.

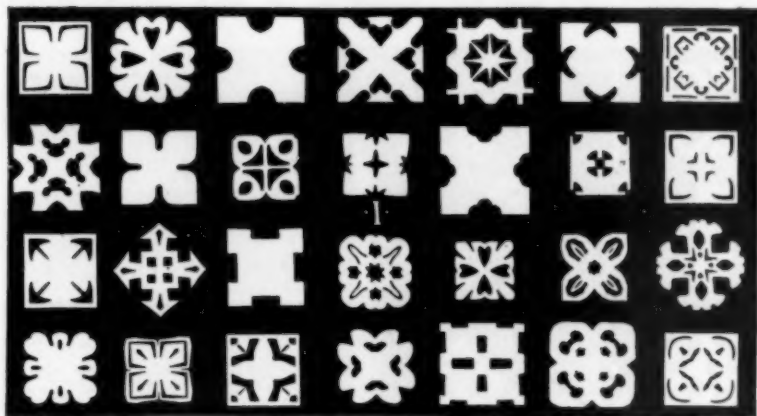


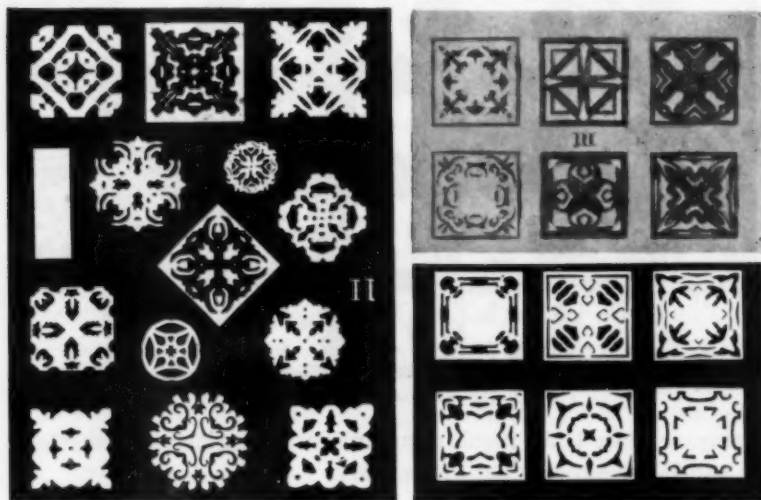
Plate I. The result of an ordinary class lesson.

Compare Plate I, the result of an ordinary class lesson, with Plates II and III, the individual home work.

Plate IV shows a sofa pillow planned after one of these lessons. In this case, the girl has traced on squared paper one-eighth of a favorite unit, or the space included between diagonal and diameter; divided a piece of paper, the size intended for pillow decoration, into a corresponding number of squares; and drawn the enlargement of the transferred eighth. A piece of lawn was then folded in the same manner as the model paper square and cut on the enlarged drawing. The lawn unit was then inserted between a filet-net cover and a colored background and the whole basted together. Not another stitch was necessary in so far as the decoration was concerned, so that a boy could

have done it as well. If the inside pillow be of sufficient fullness the unit will keep in place perfectly, even after the bastings have been removed.

In the meantime the less able pupils were busily employed in applying their choicest rosettes to the decoration of square



A few results of individual work at home.

pin-cushions, which latter idea proved to be more practical than the former.

Of course such designs could be brought out in many more elaborate ways by the more ambitious pupils. Some will prefer to cut the design out of paper, trace on cloth and outline; or darn if stamped on huckabuck linen; others, for a shadow effect, will insert the unit between a tinted background and a lawn cover, stitching the whole at the extreme edge of the design. Such

patterns as Plate III can be used as stencils. If crayola is used, the stiff paper will answer, but if paint be preferred, it will be necessary to coat the paper with shellac, or varnish it, a day or two before using.

This application of cut-paper designs is not intended to

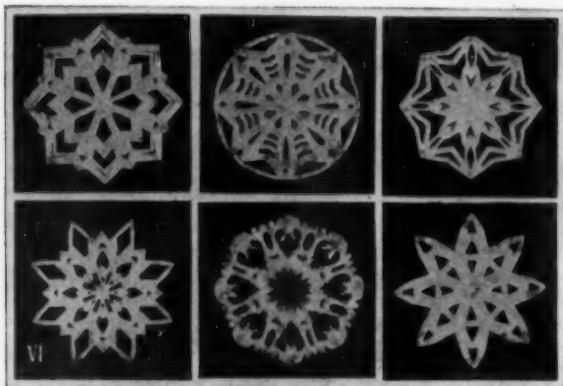


A sofa pillow designed after a lesson in paper cutting.

serve where designs can be secured in the regular way; it will prove advantageous in only a few cases and is mentioned here merely as a suggestion for a further use of the material after the lesson on the four-sided rosette.

The other rosettes are taught in very much the same way as the above mentioned. The difference being in the folding of the paper. The greater the number of folds desired, the thinner must be the paper used. In any case a good supply of paper will be found necessary, for all the earliest and a great proportion of the latest attempts of the child, may prove unfruitful.

The eight-pointed rosette, Plate VI, is next easiest on account of the facility with which the paper is folded; while the six-sided rosette requires a little more skill in folding. A first attempt generally brings paper improperly folded; and units, otherwise beautiful, are marred by having some of their parts incomplete.

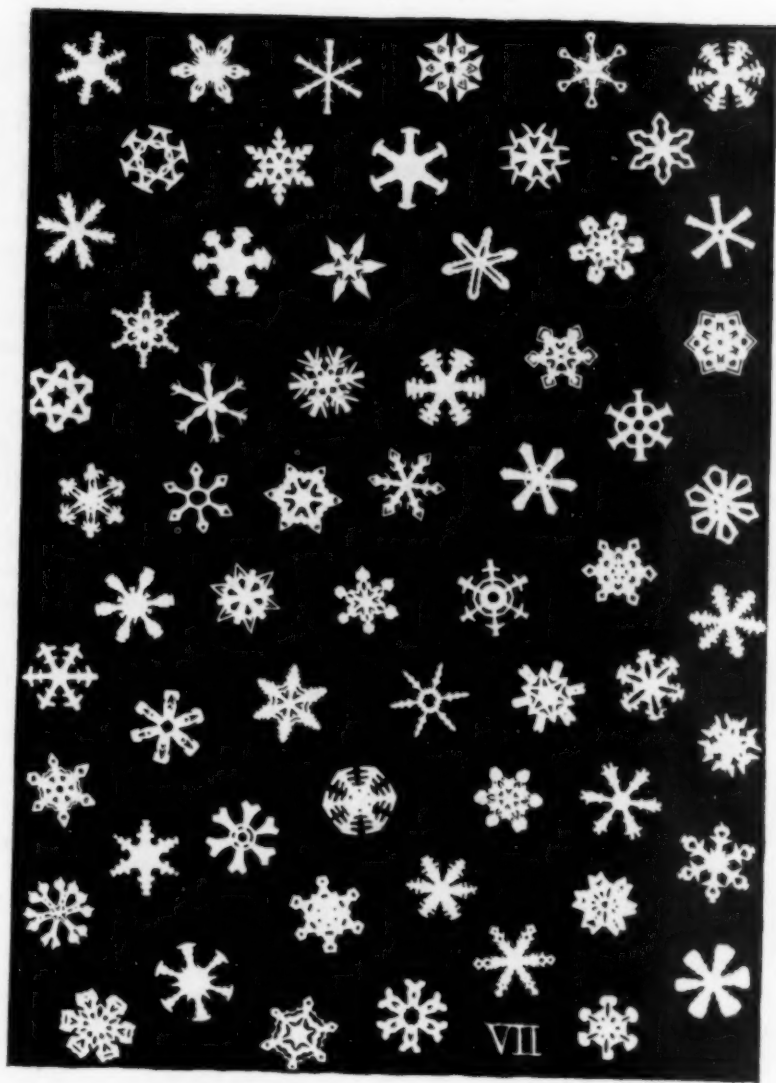


Examples of 8-pointed rosettes cut from tissue paper.

This is because the children have failed to realize that the radius of the inscribed circle in the piece of paper used, determines the highest point or the circumscribed circle of the intended rosette. To prevent this last mistake a practical device is to trim the folded paper close to the edge nearest the center before cutting the design. If at this stage the paper be opened, a regular hexagon will appear. This kind of rosette lends itself most readily to the decoration of pen-wipers.

Probably the most fascinating form of hexagonal rosette is the snowflake, Plate VII.\* The best possible preparation for

\*The snowflake border for the Bulletin was made by the Dominican pupils who did the work shown in this plate.



"The most fascinating form of hexagonal rosette is the snowflake."  
This plate shows interpretations by sixth and seventh grade pupils.



this is an object lesson on the snowflake itself. The time for giving it should, therefore, be chosen, all the equipment necessary being a sheet of dark paper for each child, where it is not easy to provide black cloth. In such a lesson no effort on the teacher's part is required to stimulate interest and awaken enthusiasm. Here, Nature herself takes hold and speaks directly to all that is purest, most delicate, most highly artistic in the child. If such preparation be impossible, it might be advisable for the teacher to provide herself with a few typical paper specimens, large size, and have the pupils observe closely before asking them to cut. In more advanced grades, besides the simplest forms so generally used for illustrating snow crystals, and which may not appeal to the children because of too great familiarity, she might add more elaborate specimens. Those shown in the band at the head of this article were suggested by Mr. Bentley's interesting cuts photographed by him from Nature.

## A DOMINICAN SISTER

The Academy,  
Fall River, Massachusetts



## THE EXHIBIT FROM PARIS AT THE LONDON CONGRESS\*

**I**N accordance with the rules of the Congress, the city of Paris presented a collective exhibition in which no particular school or teacher was given a distinctive position as such. There were numerous specimens of the work of pupils, selected from the various existing types of schools of instruction.

The first section represented (1) the primary classes, where an elementary course is given to children of from six to eight years; an intermediate course to children of from eight to ten years; and an advanced course to children of ten to twelve. These three courses constitute the period of instruction required by law. The pupil follows an official programme, in accordance with which drawing is taught one hour twice a week, making two hours in all. (2) Courses for those pupils whose parents wish that the work should be continued beyond the required courses. These are known as "complementary" courses, and are further distinguished as "classical complementary," "commercial complementary," and "professional complementary." In the first, four hours of instruction are given per week; one and one-

\*Translated from the French by Miss Mary C. Wheeler. The Manuscript was accompanied by the following letter:

12 September, 1908.

Dear Mr. Bailey:—I send herewith the statement desired, albeit written in haste in this retired country nook, whither I have fled in search of a little rest.

I think, with you, that the Congress—and above all, the Exposition—has definitely assured all minds as to the social value of artistic education.

We have become conscious of our ability to prevent ourselves from becoming victims of our corporative inertia. We should be up and doing everywhere, as you are in your field of work. But there it is! You are young and we are old. You have the vigor which makes true the illusions of the dream. We have the lassitude of the past which dulls our enthusiasm and our energy.

For these reasons, and also because of the inevitable effect of the feebleness of one party upon the action of others, we must aid one another, support one another and wherever we meet—in Congress, in all national activities,—strive for a common effort and result which may forward the progress of humanity.

Kindly present my best compliments to Miss Wheeler, and accept for her and for yourself my assurances of cordial good will.

L. Guébin.

half in the second; and eight in the third for girls,—nine and one-quarter for boys; two and one-quarter of which are devoted to modeling.

In the second part or section, the specimens shown were the work of adults—either men or women. Their work may be either in the department of art, or in that of science, or of mathematics. The hours are 8 to 10 in the evening, for three or five days in the week. There are sometimes courses arranged for the daytime for the better accommodation of young girls. Each specimen of work exhibited bore a circular stamp divided by an X into four sections; the upper showed by the distinguishing letter C, M, or I, the nature of the work accomplished, whether Copy, Memory, or Invention; in the lower was given the time required for the work; the left-hand section contained the age of the pupil; and the right-hand, the amount of time per week given to drawing.

In all the primary schools of Paris the courses designated as "advanced," are in charge of especially trained professors whose diploma is only gained by virtue of a long and difficult course of study. The elementary courses are given by the regular teachers.

The professors may arrange the work as they judge best. The test of their efficiency is the ability of their pupils to pass creditably the various tests or examinations given throughout the year, and the annual closing examination. These tests take place every three months. The first is on copying, and work from memory; the second, on ornamental decoration, etc.; and the third, a sketch of some ordinary object, (1) at sight, (2) by use of perspective diagrams. The subjects for the tests and exercises which occasionally are given in the class, are selected by the professor, subject only to the restrictions given in the programmes published by the City of Paris in 1891. The

characteristic point of these programmes is the distinction made between theoretical work, having for its object the development of the visualizing power, and practical work, which aims to develop the pupils' power of graphic expression.

The typographic parallel presented by these programmes suggests the connection of general ideas, which may serve as a guide for the line of action to be taken by the professor in each domain. No prescribed model, or course is laid down. The object of the instruction is not the choice of subjects, either from Nature, Geometry, or the Imagination, however interesting such a choice may be. The essential point in primary teaching of drawing is to inculcate the habits of observation, of training the eye to see and the hand to perform; to draw correctly the form if we are dealing with objects, to color accurately if we are dealing with color, no matter whether these forms and colors are beautiful or repellent, indifferent or impassioned. Accordingly, processes and subjects vary with each professor, as the exposition abundantly testified.

There are certain initiative experiments worthy of mention. They show that the best results of emulative work are obtained from the liberty accorded to the professors, whose ability is carefully assured. In these first exercises the child's visual perception of the properties characteristic of Form is led to seize and recognize its conformations, its presentation, its quantity, its "emplacement." In the same way, the situation of a point, the direction of a line, the orientation of a surface, leads to the production of the object without the use of a dogmatic and defective perspective, or without the embarrassment of copies and other futile inventions. It at once appears evident that, given an object clearly shown, with the required verbal explanation as to what is to be done, a varied, ordered, and effective result may be obtained from each class, and may be made possible

for every child—and all this with the minimum of effort for the teacher.

In a word, we affirm that the idea of sequence, the representation of different aspects of the same thing, is the source of all possible arrangements and combinations and will arm the pupil to meet every decorative problem.

In the other exercises are shown the first attempts in the use of color. The stumbling-block here is the third dimension. It often results in discouragement to the child. In this case, he is made to cut out the desired forms in colored paper. This work, of which he feels himself the creator, stimulates and interests him. He then attempts, with redoubled efforts, to represent that which he has himself constructed. In drawing symmetrical design, based on the unit which has been cut out of paper, the child will seek to satisfy his eye by obtaining the same balanced effect through the use of color, and the result will be a satisfactory whole.

These very cuttings of paper may be advantageously utilized, by reason of their mobility, in the effort to arrange ornamental designs. This becomes a game in the hands of interested children, whose imaginative faculty is thus stimulated and developed.

It should be remarked, however, that these cuttings or modelings, whether of paper or other inexpensive material, as well as other efforts at handicraft to be seen in the exposition, must not be confused with that department known as "manual work."

The pedagogical organization of French primary instruction has definitely separated drawing from manual work. This separation has had unfortunate results in placing the instruction in "manual work" on the basis of a series of practical applications, of which geometry is the only inspiration. It has also forced the professors of drawing to obtain elsewhere their exercises

in "application." Within the limits of their own profession they have invented ingenious processes, simulating the inventions of the industrial department.

You see children's bonnets, of various shapes, with paper ruches, and ribbons as well; cushions with an imitation of silk embroidery; lace made of cut paper, held together by a few threads; caraffes, glasses, knives, etc.; all made of cut paper; having no commercial value it is true, incapable even of bringing great disappointment to the pupil should his effort prove a failure, or of bringing down upon him reproaches at home because of waste and expense.

In this way the pupil is easily and simply brought under the influence of design in industry, but at the same time he acquires power by means of these rapid methods, which, instead of delaying him to worry over technique at a moment when the whole duty of education should be to stimulate and to develop, have made him a creator.

Before attempting to form workmen and artisans equipped for their trades out of these children confided to the teacher's care, thus imprisoning their minds in the detail of technique, it is the teacher's duty to form the man and the woman of taste in the larger sense. He must see to it that they are no less capable of appreciating the beauties of nature than the masterpieces of a handicraftsman. If he would attain this end, he must lose no time among the inherent difficulties which bar the way to the production of the perfect industrial product; he must rather cultivate the intensive manner, the faculties without which manual work become purely mechanical, with no possibility of anything higher.

Design, or drawing, is to the executed work what thought is to action. As this last is of value only because of the mind which it expresses, so the workman's product is valuable because

of the form and the color by which it is interpreted and made visible.

Through the prevalence of these ideas Parisian instruction finds itself oriented, and this fact will explain what remains to be said concerning the courses for adults.

These courses are attended by pupils of from fifteen to thirty years, and are made up, for the most part, of manufacturers' apprentices, people employed in shops or in studios, and of artisans in those trades which deal with applied art.

The only especial aim in this sort of class is not to give the pupils professional technique, for of this their days are already full to overflowing. It is their imagination which should be touched, and their perception of form and light rendered sensitive.

For this end, exercises in pure design are of the greatest importance. The severity of the obligation to reproduce all the variations of light values, which is imposed by drawing under artificial light, gives the pupil the habit of being more fully sensible, more delicately responsive before the masses of color and form, and also better prepared to utilize in his daily work those subtle impressions created by artistic emotions.

Analogous reasons lead to the employment of geometric design, but only on principles which will develop the pupil's power of general comprehension of form. The same laws hold good at every intersection of cylinders, whether of stone, iron, or wood. It is puerile to lower the use of scientific theory to the routine of empirical labor; it is more profitable to honor it by raising its intellectual effort and enlarging the sphere of its activity. In learning to govern matter more effectively in its formal transformations, the pupil frees himself from servitude to one occupation, and feels himself free to choose among the different callings, or crafts, that present themselves to him.

So far as one can judge, the City of Paris pays vigilant attention to the teaching of drawing. It has the support of the administration. The city devotes to the schools here described nearly a million of francs, annually. There are also other schools, for instance, those of Germain Pilon, Bomard-Palissy, Boule, etc., since 1896, that have courses for teachers, both men and women. The city has instituted special courses in drawing for children of from six to twelve years, who have a natural taste therefor. Paris has established professional courses wherein Art holds that important position which of right belongs to her. She has placed before the adult public, in all quarters of the city, courses where, year after year, on finishing the examinations, the student receives a travelling scholarship, as a final recompense. The purse-holders of this year, eight in number, have visited London.

Not only does the course of instruction show continuous improvement, but the position of the professors is changing for the better. They have reason to congratulate themselves on the interest in drawing shown by the Municipal Council of Paris, whether it be in the sympathy which this body has never ceased to extend to the professors in providing promotions to recompense their literary productions, or in establishing pensions, to assure the tranquillity of their old age, or in sending official delegates to the sessions of the Congress of Drawing. Such public recognition testifies to the dignity of the position held by those who teach drawing and modeling under the administration of the capital of France.

LOUIS GUÉBIN

Chief Inspector of the teaching of drawing and modeling  
in the Schools of the City of Paris





## ANNOTATED OUTLINES

### MARCH

**T**HIS month we finish the model and object drawing, and begin to think about the returning flowers, birds and insects. If the program seems too full, omit the latter part of it, and emphasize in the nature study the topics which especially prepare the children to greet the Spring with wide-open eyes.

The work for the primary grades is illustrative drawing, as in the previous months, but with more thoughtfully selected subjects, and with more sharply focused attention on the few objects grouped to tell the story. Do not follow the Outline too slavishly. If the language work does not happen to deal with "Mother Goose Rhymes, Fables, Folk-lore, Myths, Legends, or Historical Stories," it deals with something, and that something, provided it requires clear imaging and deals with the concrete, will be a good basis for the illustrative drawing. See that the objects involved are vividly in mind. The child must have what the old theologians used to call a "realizing sense" of the thing to be drawn. Objects, pictures, dramatization, all will help to make the image real enough to serve as the object to be drawn.

The work for the grammar grades is the making of attractive groups in color, as frontispieces for the booklets on the various phases of pictorial drawing. Some teachers have difficulty in finding good groups. They try too hard! Take things used every day, things close at hand. Look at the group at the head of this Outline by Edward Poucher. Mr. Poucher made this

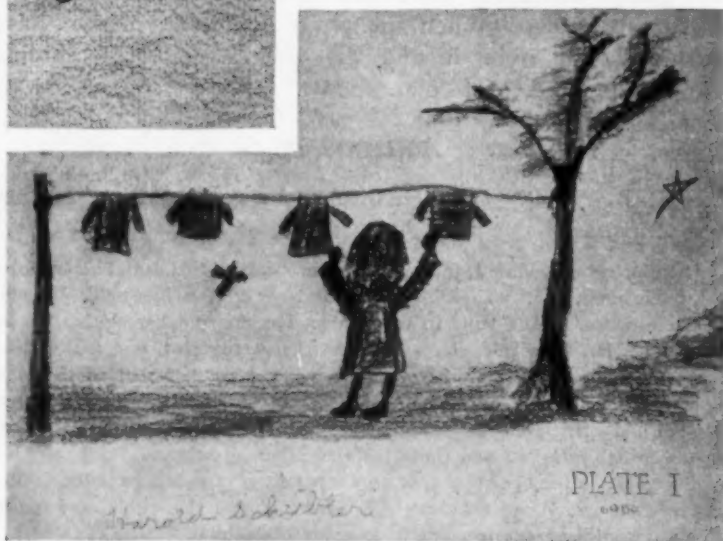
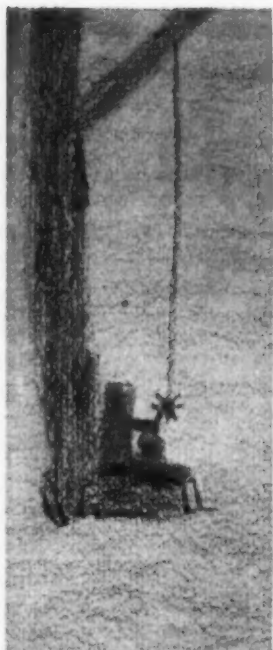


drawing for the heading of the department of cookery in *The Circle* magazine. Of course it is much more elaborate than anything children should attempt. It is made up of the kitchen utensils familiar to everybody, but how effective it is! It suggests several simpler groups,—a saucepan, a spoon, and a cook-book; a cream pitcher, sugar bowl, and saucer with breakfast food; a mixing bowl, rolling pin, and measuring cup; etc., etc. Borrow such things from the domestic science department, or make such groups at home. Equally good groups can be made from schoolroom objects, but these may not be so interesting to the children from lack of pleasant associations! Groups suggested by games and sports are good; but best of all are groups built up with toys, and common objects grouped with mice, chickens and other living things modeled by the children, groups which are somewhat comic, or which suggest a pleasant little story. When the group is correctly drawn, have a tracing made from it and the tracing colored according to a definite scheme of color.

### PRIMARY

**FIRST YEAR.** (U) Make drawings illustrating Mother Goose Rhymes.

The illustrations, Plate I, indicate the aim. "Little Miss Muffet" is by John Allen, Cedarhurst, L. I. "The Old Woman and her Pig" is by Phyllis Jerauld, Barnstable, Mass. "The Maid in the garden, hanging out her clothes" is by Harold Scheibler, Swissvale, Pa. Have the rhyme repeated, and make clear by question and illustration, the elements which must be included to make the picture unmistakable. Let each child sketch his idea. Have the sketches displayed and criticised. By sketch, object, or picture, make clearer any elements which are too indefinite. Make other drawings. Paste one or two of the best on the blackboard, or on a large sheet of paper, have the rhyme neatly written near it, an enclosing line drawn around the whole, and invite children of another grade to come in to enjoy the exhibit.



Mother Goose rhymes illustrated by first grade children.



Folk lore and fables illustrated by second grade children.

**SECOND YEAR.** Make drawings illustrating fables, folklore, and myths.

The illustrations, Plate II, are sufficiently representative of good average results. The scene from the history of the Father who regarded public opinion is from paper cuttings by Emil Miller, W. Manitowoc, Wis. The Fox and Grapes picture is in colored pencil, by Herbert Hollis, South Braintree, Mass.



Historical studies illustrated by third grade children.

The Fox and the Crow, were cut from paper by Tancrede Dorval, Woonsocket, R. I. The method of procedure may well be that described in the previous paragraph. Have the children understand that they are illustrating for an audience of children. Try the same subject in paper, in pencil, and in color.

**THIRD YEAR.** Make drawings illustrating legends and historical stories.

The illustrations, Plate III, are as good as this grade is likely to produce under legitimate stimuli. The incidents from the life of the boy, George

Washington, illustrated in the upper drawings, were imaged and drawn by third grade pupils in Wausau, Wis. The soldiers are by Lura Jacobs, and the colt by Harold Mathie. Harold Mathie drew also the Pied Piper, at the left. The original was in colored crayon. The Piper in silhouette is by George Frazier, Braintree, Mass. The method for securing this work has already been outlined, under first year. In the third year the various elements should be better drawn and more effectively grouped than is possible in the lower grades.

### GRAMMAR

#### FOURTH YEAR. (U) Finish the booklet on Silhouettes.

A good method for securing an effective result is as follows: Select a colored paper of pleasing hue, not too intense, and near middle value; cut the sheet the right size to look well when mounted on one of the pages of the booklet, leaving generous margins all around; draw the silhouette, well placed, within the colored area. Do not suggest a ground line, nor add margin lines. Try to secure from each pupil a good, simple cover design.

A good cover design means primarily a consistent design. In a consistent design the parts "hold together," have something in common. Consider, for example, the four cover designs in Plate IV. Annie Sinclair's first design is inconsistent. The elements have nothing in common: the group is in water color, the writing is freehand, the lines of the enclosing form are ruled. Moreover, the design is disorderly. The margins are not respected, not kept free from text, the necktie is more prominent than the title and the ornament combined! Annie's second attempt is better. It is a consistent whole, all freehand and all in outline. Marion Taylor's, though not so well drawn, is equally good as a piece of consistent work; it is all rather crudely and heavily drawn freehand with the brush. Muriel Smith's work is remarkably consistent. Not only is it all freehand brush work, but the title is white on a black ground like the upper part of the decoration, and the name is in dark on a white ground like the lower part of the decoration. The panels (including the subdivisions of the central one) are well related to each other in area, and a strong marginal line binds the three together and makes them one. Here are a few safe rules:

If one part of the design is in outline, have all the parts in outline.

If one part is in brush outline have all the parts in brush outline.

If one part is in wash have all the parts in wash.

Even the simplest design, to be good, must be consistent—all the parts must partake of some common quality.

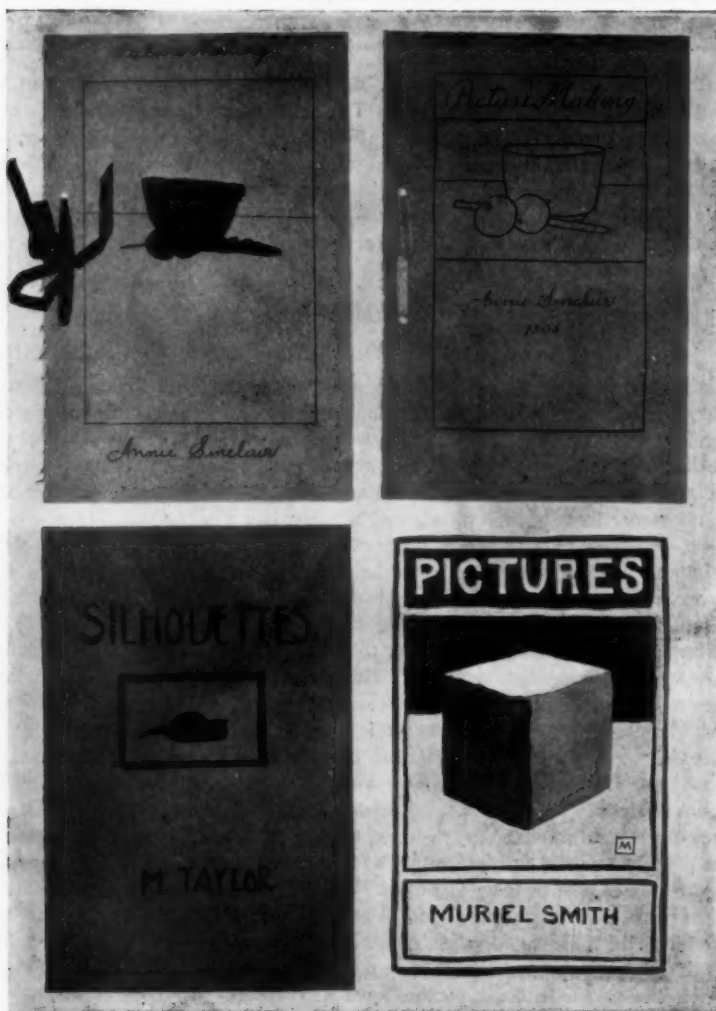


Plate IV. Inconsistent and consistent designs for covers for school papers.

**Make drawings of animals and birds, showing typical shapes and colors.**

These drawings might be in silhouette as shown in Plate V. Dark brown paper or ink might be used for the bear, dull red for the cow, and black for the kitten. The bear shown in the plate was cut from gray paper by Elizabeth Gallant, Grade III, Oxford, Mass. The cow was cut from black paper by Walter Hutchings, Grade II (1), Binghampton, N. Y. The kitten was drawn



Silhouettes of animals by fourth grade children.

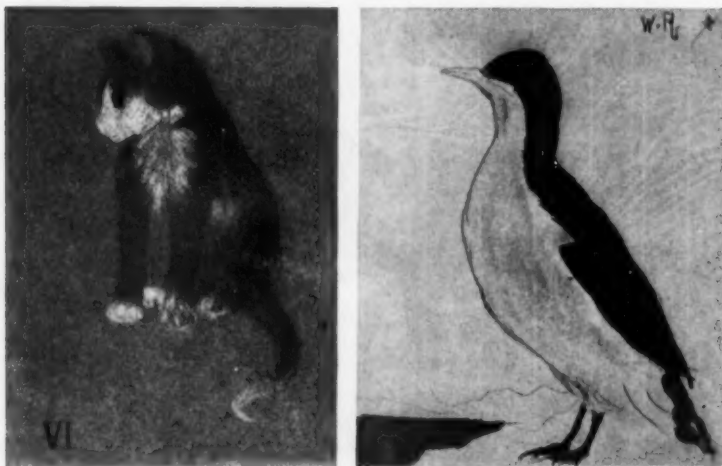
in ink by "Day" in a Grade IV, somewhere. The forms may be from copies, or from life. To translate a naturalistic print into a silhouette is not a bad practice. The unabridged dictionary will furnish illustrations if no other source is available.

**FIFTH YEAR. Finish the booklet on Picture Making.**

A good way to secure a well colored frontispiece is to select a pleasing hue of colored paper, cut a sheet of the right size to mount on the leaf, leaving good margins, and upon this panel of color to draw the group, using one or two analogous hues in the objects. A strong brush outline in black, the last thing, with an enclosing line to correspond, will give the sheet a finished appearance. Make a simple and consistent design for the cover. (See previous grade.)

**Make drawings of birds and animals, showing typical shapes and color markings.**

The kitten, Plate VI, drawn on gray paper in charcoal and chalk, by Tracy Fara, Wausau, Wis., and the gull, drawn in ink on Japanese paper, by Ward Richards, Rockingham Roads, are good examples of the results to be secured. The drawings may be made from pictures, from the mounted specimen, or from life. Look for large, significant masses in color, such as



Drawings by fifth grade pupils showing color markings.

would first catch the eye at a distance, and help to identify the bird or animal. Do not try to represent minute detail or small unimportant tones of color. Try to record the general effect.

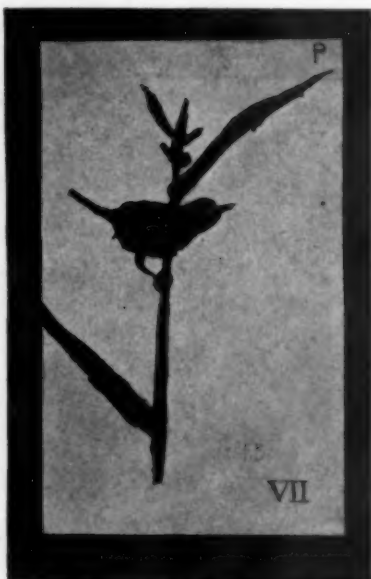
**SIXTH YEAR. (U) Finish the booklet on Foreshortening.**

In coloring a group to be used as a frontispiece, first get out the leaf of the right size, draw marginal lines, and then within the marginal lines draw the group, well arranged in the space. Use two tones of one color for the grounds, with a tone or two of its complementary in the object. Have the background very dull in color—low in intensity. Use a bold brush outline in black to finish the drawing including the margin lines. Make a consistent design for the cover.



Make drawings of birds and animals, in expressive attitudes, showing prominent color markings.

The drawings reproduced in Plate VII are typical of the results this grade should produce. The rabbit in the basket is by George E. Taylor, Youngs-

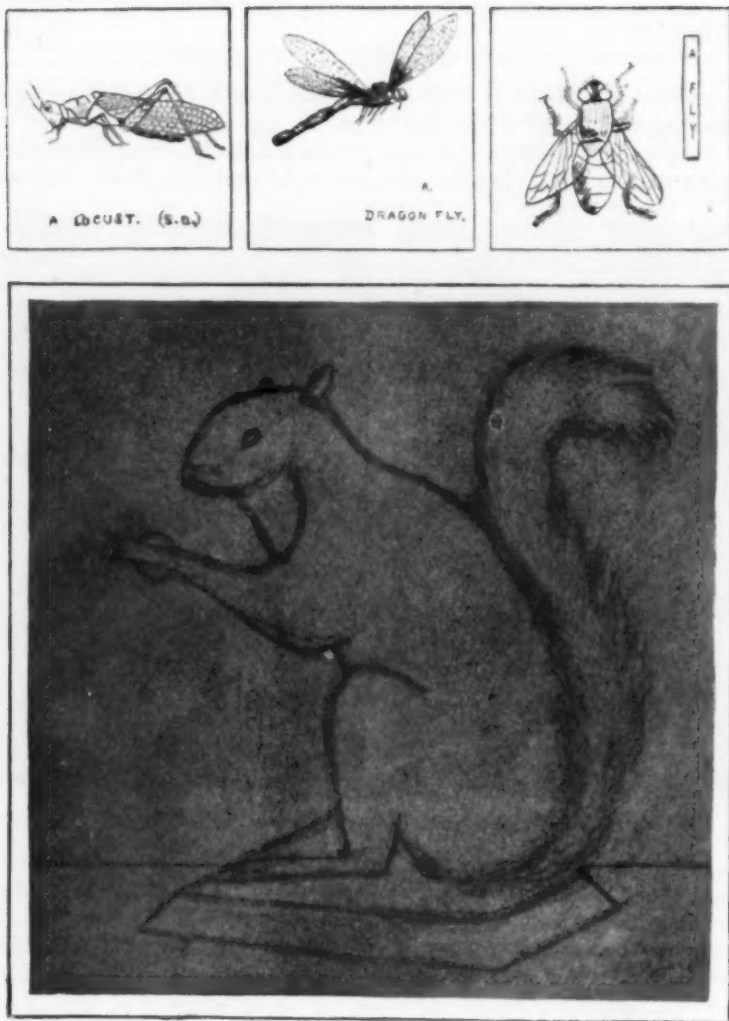


Drawings in wash by sixth year pupils showing expressive attitudes.

town, O. The wren on the stalk of grass is by Frank Bartlett, North Scituate, Mass. Good subjects to try are a cat playing with a ball, a robin hunting for breakfast on the lawn, a barking dog, a singing bird. In this grade the color markings should be studied more carefully than in the previous grade. Gradations of color may be represented.

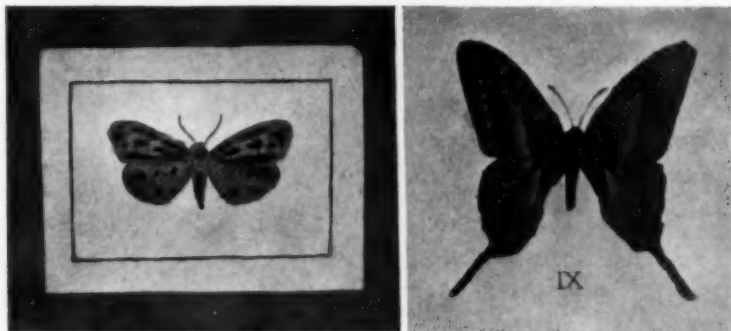
**SEVENTH YEAR. (U) Finish the booklet on Convergence.**

In making the colored frontispiece first draw the enclosing form of the right size to give proper margins. Within this make a drawing or tracing



Drawings in outline emphasizing details of form and structure by seventh grade pupils.

of the group. Let the color scheme be monochromatic, with tones of low intensity. Make a consistent design for an appropriate cover, and work it out in a monochromatic harmony, the tone of colored paper from which the cover should be made, being utilized as one tone in the harmony.



Drawings from insects showing a careful study of forms and colors by eighth grade pupils.

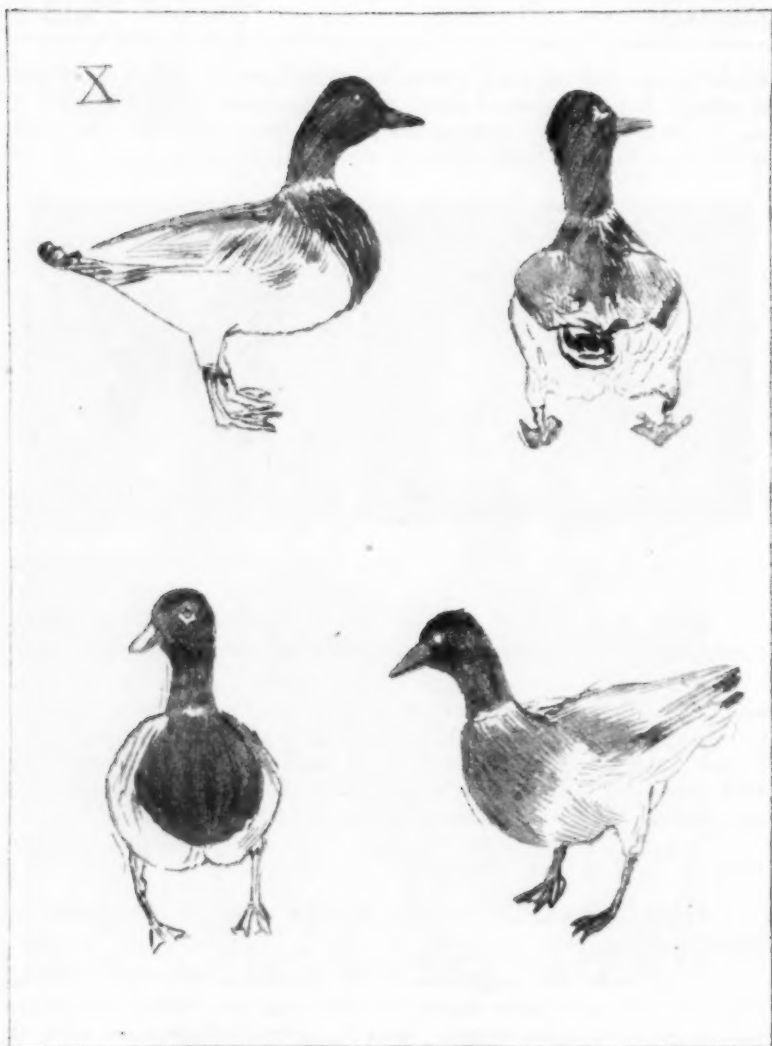
Make drawings of animals, birds, insects, fish, or shells, giving special attention to details of form and structure.

The lead pencil is recommended as a medium for this work—a well sharpened lead pencil. Let the pupils take pride in the most painstaking delineation of the object. The drawings shown in Plate VIII are none too carefully studied. They all received a prize in last year's contest. The squirrel was drawn from a mounted specimen by Olive M. Cargel, (name of town unknown); and the insects by Gladys Brazill, Fall River, Mass.

These studies might well have been made as illustrations for nature study papers.

**EIGHTH YEAR. (U)** Finish the booklet on Aids to Correct Drawing.

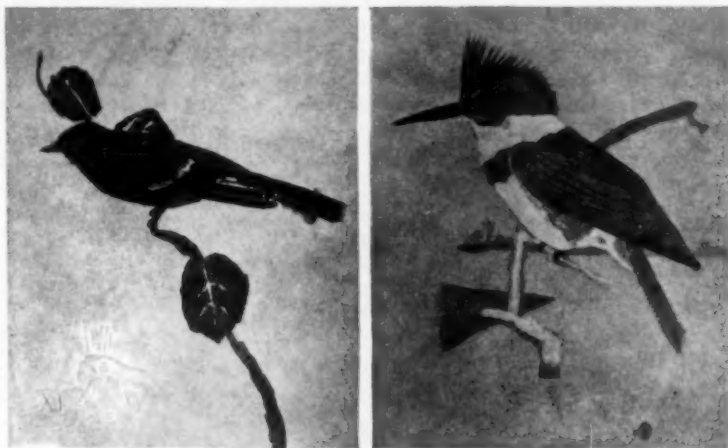
Plan carefully the margins for the frontispiece and within the enclosing lines place the group with special thought upon space relations. Let the coloring be an analogous scheme. Make the cover of colored paper, using its tone as the basis for another analogous harmony in tones of low intensity.



Drawings in pencil from a mounted specimen by an eighth grade pupil.  
Special studies of attitude or pose.

Make drawings from animals, birds, insects, fish, or shells, giving special attention to attitude and color.

Of course the careful drawing of structure, required in the seventh year, is to be continued here, but to this should be added a careful observation of color, and of the varying effects of posture or position. The insects in



Drawings in water color by ninth grade pupils. Studies for effective rendering.

Plate IX, by Young Marootian, Fitchburg, Mass., and by Margaret Dwyer, Easthampton, Mass., are good eighth grade work. The originals are in naturalistic color from mounted specimen.

The pencil drawings from the duck, Plate X, are by Thure Anderson, Fitchburg, Mass.,—pretty good drawings for a thirteen-year old lad.

#### **NINTH YEAR.** Finish the booklet on Effective Rendering.

The frontispiece, properly spaced, need not be made in full color. It may be in suggestive color, like the frontispiece of this number of *The School Arts Book*. But whatever scheme is employed, the result should be a pleasing harmony of color, complementary or complex in character.



Snap-shot studies in pencil from the living model by William Vahlgren, Leader of The School Arts Guild for 1907-1908.

Make drawings from animals, birds, insects, fish, or shells, giving special attention to effective rendering.

Birds may be drawn from the mounted specimen, as were those shown in Plate XI, and an appropriate setting designed for them. The female oriole, by George Dodd, North Abington, Mass., is perched on a branch, ready to fly the next instant. The kingfisher, by Fred S. Moore, Waverley, Mass., is perched on a snag in the water, a favorite position. The best practice is to draw directly from the living specimen. If ninth grade pupils, even the best of them, do as well at "snap shot" drawing from the object, as did William Vahlgren, Plate XII, an eighth grade boy, fourteen years old, Fitchburg, Mass., the ninth grade teacher will have sufficient reason for congratulating herself.

H. T. B.





## HELPFUL REFERENCE MATERIAL

### FOR MARCH WORK

#### Illustrative Drawing

School Arts Book, March Outlines of previous years, all illustrated. Articles by Jessie T. Ames, March 1905; Bailey, November 1906; Mary L. Cook, January 1907; Edith A. Barber, February 1907, March 1908; Lena F. Cleveland, February 1907. Year-Book, Council of Supervisors; Whitney, 1902; Julia C. Cremins, 1903; Sargent 1904.

#### Animal Drawing

Animal Drawing, Rimmer; Art Anatomy of Animals, Ernest Seton Thompson; Line and Form, Walter Crane; Seiho's Guide to Drawing, Matsuki; Japanese Birds and Animals, The Davis Press; Prang Text Books, section "Life and Action." Life Drawing, Hall, Book, March 1905, April 1905; Finley, Book, April 1905; Blackboard Animal Drawing, Daniels, Book, September, October and November 1906, and February 1907; Animals that will Stand, Bailey, March 1908.

#### Birds, Insects and Fishes

In addition to references under animal drawing, see drawings in outline and color in such books as Knobel's Guide Books; Manual of North American Butterflies, Maynard; books in the Nature Library, Doubleday, Page & Co.; and such periodicals as Bird-Lore, Cornell Nature-Study Leaflets, Country Life, etc.

#### The Pose

School Arts Book Articles: Hall, March 1902, April 1902; Augsburg, March 1904, April 1904; Pupils' Opinions about Pose Drawing, March 1904. Illustration, Book, February 1906. Figure Drawing, Philip Hale, February, March 1903. Direct Pose Cutting, Helen E. Cleaves, March 1907. Figure Drawing and Composition, Hatton.

# THE WORKSHOP

## VI

### JARDINIÈRE AND BOOK STAND

#### GRADE IX

##### STRUCTURAL DESIGN

The combination jardinière and bookstand consists of (1) a top and (2) a book shelf supported by (3) two standards.

The top of a jardinière stand is generally round or square to match the jardinière it holds. It has no front or back and can be used alike from all sides. A book shelf added to a stand requires sides which in this case are the sides of the stand.

(1) The size and shape of the top is in keeping with its use. The length of the top is influenced by the length of the space occupied by the books. A jardinière being wider than most books, suggests the width of the top. A top thick enough to be substantially fastened to the standards is heavy enough to hold the books and stiff enough to take hold of in carrying the occupied stand.

(2) The book shelf is long and wide enough to accommodate six or seven books of average size standing vertically. The shelf is thick enough to serve as a substantial brace between the standards. Each end of the shelf is set into the standard with a dap joint. To secure greater strength two tenons at each end of shelf extend through the standards.

(3) The width of the base of the standards is sufficient to prevent the stand from tipping. It repeats the width of the stand top, thus relating the bottom of the stand with its top. The upper ends of the standards are wide enough to keep the top from warping. They repeat the width of the shelf. One cleat is screwed to the top of each standard and to the top of the stand. The standards are long enough to raise the shelf a convenient distance from the floor and the top a sufficient height above the books. The standards do not hold the jardinière an unsafe distance from the floor. It is held low enough to show the upper part and sides of the plant to best advantage. A curve is cut in each edge of the standards that the books crowded against them may be more easily reached. Part of the standard's base is cut away to make cleaning under the stand less difficult.

##### CONSTRUCTION

The rough stock for each part of the stand is roughed out 1-4" longer and 1-4" wider than dimensions specified in Figures 1, 2, 3. To prevent warp-



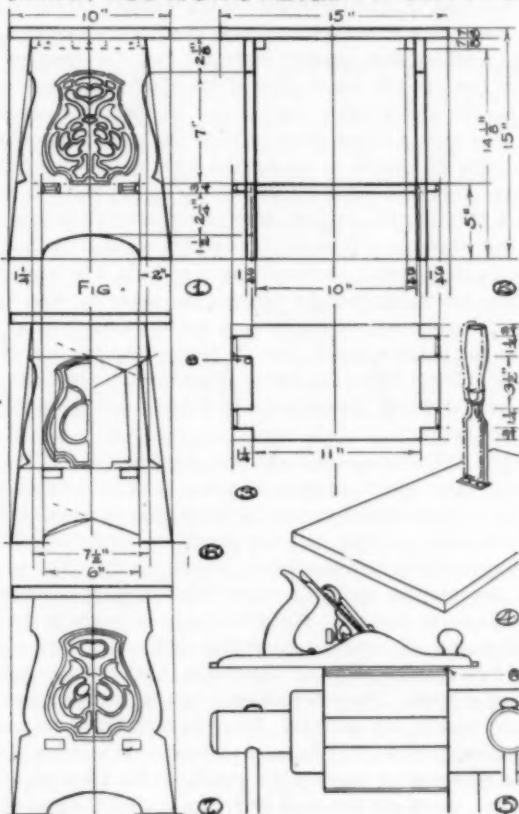
PLATE XI

• WILLIS B. ANTHONY •

NORTH ADAMS - MASS.

THE IMPORTANCE OF THE STANDARDS

THE IMPORTANCE OF THE STANDARDS  
IS EMPHASIZED BY THE DECORATIONS  
THE FLORAL MOTIF MAKES A CLOSER RELATION  
BETWEEN THE STAND AND THE PLANT IT SUPPORTS



ing, such wide rough stock is piled under heavy weights until needed and between periods of work.

(1a) Select the poorer marked face of the stock for the standards for their working surfaces. The surface into which the shelf is jointed comes on the inside of the stand and is therefore hidden.

(b) Finish the surfaces, ends and one vertical edge of the blanks for the standards.

(2a) Locate with a light chisel line on the working edge of a standard the height of the lower edge of the joint. From this line try square a sharp pencil line across the working and opposite surfaces. Test the evenness of the ends of these pencil lines at the rough edge of the blank with the try square, its handle held against the working surface and its blade flat across the rough edge. Draw over with a chisel those parts of the pencil lines where they test opposite each other that are to be cut for the lower edge of the mortises. Following the same directions draw the upper edge of the mortises with a chisel. Gauge on both surfaces the vertical edge of the mortise nearer the working edge. Locate and draw chisel lines for the vertical edges of the farther mortise.

(b) Start on the working surface three 1-2" holes overlapping each other on a center line drawn horizontally through the space marked for a mortise. Stop boring each hole as soon as the point of the bit comes through the opposite surface. Turn the blank opposite face up placing the point of the bit in the holes it has made; finish boring the holes. Bore the holes in the second mortise by the same method which prevents the bit tearing through and chipping the wood around the hole.

(3a) Set one end of a one-inch chisel edge against one of the short edges of the mortise. (The line drawing in Figure 4 shows the chisel so arranged. It is held at the farther edge of two of the holes with its bevel face toward the holes.) Drive the chisel down half the depth of the holes. Tip the chisel forward, pulling the chips into the holes. Never pry the chips out by pushing the handle of the chisel as the strain of starting the chips comes on the brittle chisel edge and is apt to break it. Move the chisel in line with the first cutting, holding the other end of its edge against the other short edge of the mortise. (Dot and dash line drawing, Fig. 4.) Drive the chisel down as before and pull the waste into the holes. Place the chisel twice in the chisel line that marks the farther long edge of the mortise. Drive it, each time, down straight with two blows, then incline it slightly forward and continue to drive it down. This overcomes the tendency of making the inside of the joint slightly narrower than the outside. Clean out the chips by prying against the part of the mortise

to be cut. Never pry with a chisel against the finished edge. Turn the standard so that the portion of the mortise to be cut will be beyond the holes. Finish this part of the mortise by the same method.

(b) Turn the blank opposite face up. Drive the lines of the mortise 1-2" into the wood, to prevent the wood outside of the lines from crumbling under the blows of the chisel. Chisel out the remainder of the wood in the mortise, by the previous method.

(c) Render the second mortise in the first blank and the two mortises in the second blank.

(d) To mark the horizontal bevels at the ends of the blanks before cutting the tenons, set the gauge at 1-4" and sliding the hilt of the gauge first against the working surface then against the opposite surface mark the long boundary lines of the bevels on the ends of the shelf blank. Guided by the end of the blank, gauge light lines across the working and opposite surfaces 1-4" from each end of the blank. Connect with a chisel, on the working edge, the end of the gauge line on the working surface with the end of this nearer gauge line on the working end of the blank. Set a chisel in this 45° line, and driving the chisel upward and at right angles to the direction of the grain, chip off the corner of the blank above the line. Slip the blank between the screw and a brace of the vise. Tilt it at such angle that the bevel just marked when planed will be a horizontal surface. Plane toward the corner chipped off, to prevent the cutting edge of the plane from catching and cracking away the edge of the blank, Fig. 5. Plane down the entire bevel half way to the bevel boundary lines, then, without passing the plane over the farther end of the bevel and so avoiding any possible danger of cracking back of the edge, finish the nearer end of the bevel to its boundary lines. Turn the blank in the vise and plane toward the finished portion of the bevel which needs planing over no more. Finish planing the nearer portion of the bevel. With a file under careful control, smooth the bevel to a flat surface with its edges straight and clean cut. Mark and finish with plane, and file the remaining long bevels across the ends of the shelf blank. Mark the center of the working end of the shelf blank. Measure each way from this mark half of the distance between the inside short edges of the mortise in the standards and locate points. Set on the gauge the distance between one of these points and the edge of the blank. On the working and opposite surfaces, gauge the edge of the tongue from the end of the blank to the shoulder line. Repeat this with each of the inner and then the outer edges of the tongues, gauging lines on both surfaces and across the bevel ends of the blank.

(e) Saw on the shoulder lines marked between edges of the blank and the tongues with a back saw. Saw along the gauge lines of the tongue with a back saw keeping 1-8" away from the line. Bore a hole that will touch the "kerf" along the inner edge of one of the tongues and the shoulder line of the joint between the tongues, a, Fig. 3. Slip a coping saw down this "kerf" and into the hole just bored. Starting in this hole render with the coping saw the shoulder of the joint between the tongues. At the other end of the shelf blank, render the shoulder lines and rough out the edge lines of the tongue. Trim the waste from the inner and outer edge lines of the tongue with a chisel.

(f) Mark with gauge set 1-4" the boundary lines of the vertical bevels that are cut at the ends of the tenons. These short bevels are best rendered with a sharp chisel and file.

(g) Slip the tenons of one end of the shelf into the mortises they have been made to fit, until the shoulders of the joint are tight against the working surface of the standard. With a chisel trace on the standard the space covered by the shoulders of the joint. This tracing locates the edges of the dap joint. Number the tenons and their corresponding mortises to avoid confusion in putting the objects together again.

(4a) Set the one-inch chisel in the space between the long edge lines of the dap joint. Holding the chisel parallel to the farther line and 1-8" from it, drive it 1-8" deep along the length of this line. Cut in the same way along the nearer line. Cutting parallel with the grain of the wood, rough out the waste between these cuts. Repeat the cutting down, roughing out process until the required depth of the joint is reached.

(b) Set the chisel with its bevel surface in the side of waste, in the end of the farther edge line of the joint. Drive the chisel down 3-8", which is the depth of the joint, inclining it forward slightly after the first few blows. Tip the chip into the space just roughed out. Set half of the chisel against the edge just cut and half of the chisel in the line to be cut that one cut will be a straight continuation of the preceding cut. Complete the edges of the joint in this manner, doing the short edges with a narrower chisel. Render the dap joint in the second standard according to the same directions.

(5a) Finish the cleats 1-2" longer than specified dimensions. Bore and ream the holes for the three screws that hold the cleat and the standard together and the four holes for the screws that hold each of the cleats and the top together.

(b) Temporarily nail the cleats to the standards to hold them in place until the screw, located in each cleat as suggested by the end view of the screws in Figure 1, are turned into place.



(c) Saw the ends of the cleats even with the slanting edges of the standards, using a back saw. Run the blade of the saw against the edge of the standard for guidance. Smooth the ends of the cleats with a file.

(6a) Drive nails through the outer surface of the standards into the ends of the shelf to hold the pieces together temporarily.

(b) Nail a rough strip across the top of the standards to hold them the required distance apart. Use a try square in securing the right angle between the shelf and the standards.

(7) Render the top to specified dimensions. Drive nails through the cleats into the top to hold it in place until the screws are turned into the places in the cleat shown in Figure 1. The under surface of the top must be flat and free from any twist in the wood. Do not try to correct the twist by springing the top into place with clamps. The top will tend to spring back into place and draw the other parts of the stand out of proper relations to each other.

(8a) Plane each part of the stand separately to free the visible surfaces from scratches and mars that oftentimes when filled with sandpaper dust become invisible only to be brought out more prominently than ever by the stain.

(b) Sandpaper each part with medium sandpaper.

(c) Put the parts of the stand together permanently, countersinking the finishing nails.

(d) Use stained putty in the nail holes and wherever needed.

(e) Go over the entire stand with fine sandpaper.

(f) Stain the stand to a dark, dull color.

(g) After twenty-four hours apply wax and shine the finish with a fine waste.

#### DECORATIVE DESIGN

The painting of the same design twice, once on each standard, makes its application by means of a stencil advisable. A stencil is best made from paper ready made for the purpose. A good substitute for the stencil paper is prepared by giving each side of a smooth strong manila paper a coat of white shellac. The difficulties of cutting a design through thick paper require that only simple lines be used in making the design. As a stencil is only a series of open spots, its designing is well suited for advanced eighth or early ninth grade work. The decoration of the stand is a step beyond the floral decoration applied to the eighth grade Pen and Ink Stand of the October article, School Arts Book, and two steps beyond the abstract spot design on the Brush Broom Holder in the December article, School Arts Book. It reviews and combines the methods

of each of these preceding problems, making a floral design too abstract to represent any particular flower. Instead the result suggests plant forms in general that are supported by a jardinière stand.

#### THE DESIGN

(1) The decoration serves to emphasize the most interesting part of the standard, that part in which the curves are cut.

(a) Make the enclosing form of the decoration, whose shape every spot of the design fits into, fit the form it is applied to. Thus the enclosing form becomes an intervening form relating the shape of each detail in the decoration to the shape of the object decorated. The straight line drawing on the right side of the center line, Fig. 6, shows how closely the decoration is identified with the decorated form. In this drawing the height of the enclosing form is the same height as the curve line designs in the edges of the standards. Its width varies according to the width of the standard and is the result of experiments in sketching for good proportions. The sides of the enclosing form are first drawn in straight lines to match the straight lines of the preliminary design for the cut in the edges of the standard. The lower edge of the enclosing form is suggested by the visible ends of the neighboring tenons. The upper edges of the enclosing form are drawn at the same angle as the straight line design cut into the base of the stand. (Indicated by the parallel dotted lines, Fig. 6.)

(b) Change the accepted straight line design of the enclosing form to match the curved lines of the standards. This illustrates the principle of sound decoration that all parts of a design should be so intimately related to the shape of the object to be decorated that any change made in the object's shape must produce a corresponding change in every part of the design. On the left of the center line, Fig. 6, all but one of the straight lines of the enclosing form are changed to curved lines to match the change in the shape of the standard. The space between the curved edges of the standard and the enclosing form is not exactly even. It is called an accented space as it varies in width and so adds an interest to the relations of the form of the decoration and the form decorated.

(c) Draw the inner line of the enclosing form even with the outer line. These lines bound the space cut in the paper through which the enclosing form is stenciled.

(d) Draw a third line even with the inner line of the enclosing form. Experiment with a space that varies in width between these second and third

lines until a pleasing accented space is obtained. This third line becomes the outer edge of most of the spots in the design. Hence the outer edges of the spots become intimately and interestingly related to the enclosing form. The triple combination of lines is shown on the left of the center line, Fig. 6.

The difficulty of cutting a stencil in heavy paper suggests that not more than one large and two smaller flowers and a few simple leaves be used in the design. Half of the large flower is drawn on each side of the center line. One smaller flower is located on each side of the design. In Figure 6 on the left side of the center line is shown half the space occupied by the principal flower, the space occupied by one of the two flowers and the leaf spaces. This is only a suggestive division and arrangement of the elements of the design. It is the result of many experimental divisions of the space into three simple parts.

(e) Following the same methods used in making the design on the seventh grade Broom Holder, December article, divide the space into three parts letting the inner line of the triple combination of lines be a portion of the edge of each part.

(f) Divide each flower into two parts, an important and a secondary part. Divide the leaf into two parts. Accept these divisions only after making many trial sketches. On the right of the center line, Fig. 7, is suggested the position and size of each part of the flowers and leaf. The space separating the parts of the leaf illustrates a necessity in making a stencil. This space serves as a bridge to connect and support the stencil paper represented by the space drawn between the leaf and the smaller flower and between the leaf and the lines of the enclosing form.

(g) Divide each flower and the leaf into three parts (for example see left of center line, Fig. 7). Design the bridges between the parts to swing in keeping with the other curves of the design. Continually note the bisymmetrical effect produced by these experimental divisions and their reflections seen in a looking glass held vertically on the center line.

Figure 1 shows a finished bisymmetrical design.

(h) In finishing the design add two more bridges to the large flower dividing it into five parts. Add one more bridge to each of the smaller flowers dividing it into four parts. Let the leaf remain in three parts. Thus the elements of the design divided into a numerical sequence of five, four and three parts are more closely inter-related. For the sake of interesting relations between the spots vary the width of the spaces separating them. Refine each spot into a pleasing shape by itself, keeping it, however, pleasingly related to its neighboring spot for the good of the design as a whole.

(i) Plan the bridges which will connect the space between the flower and leaf spots and the enclosing form with the space outside the enclosing form. Relate the curve of the bridges with the swing of the enclosing form, locating them adjoining the outer ends, as in Figure 1, of the important spaces that separate the flowers from the leaves.

(2a) Trace the finished bisymmetrical design on thin paper. Transfer the tracing with carbon paper to the stencil paper.

(b) Cut out the spots with a small knife point, working over a smooth piece of wood.

(3a) Mix the color for the flowers, leaves and enclosing form, of canned colors ground in oil. The color for the flowers while brighter and lighter than the color of the stand which serves as a background for the decoration is still a dull color. The color of the leaves and the enclosing form is as much brighter than the flowers as the background is duller than the flowers. The leaves and enclosing form are as much lighter than the flowers as the background is darker than the middle color used for the flowers. To secure this balance of color values and of lights and darks, experiment with spots of paint on a piece of wood stained to match the stand.

(b) Use pins to avoid marring the finished surface of the standards more than possible in holding the stencil in place on the standards. Stipple the paint through the holes with small oil color brush having short stiff bristles. Put the paint on as thin and dry as possible. After the painted decorations are thoroughly dry, wax the entire stand again. Wait quarter of an hour, then rub down with a fine waste.

WILLIS B. ANTHONY

Adams, Massachusetts



## THE SEWING ROOM

### A TRAVELER'S OUTFIT

#### VI

THE little Goodspeeds' next contribution to Aunt Eleanor's suit case was a case for blouses.

This was made of dotted muslin of the dainty Dresden rosebud pattern in pink and green, but with rosebuds larger than those in the design on the material used for the smaller articles.

Material required: muslin 31" long, and 22" wide. Six pieces of 5-8" pink ribbon 15" long.

To make: Turn 1 1/4" hems on each end or of such width as will bring the dots on the edge of the hem. Fold over the ends to form pockets 7" deep on each end. Over and over the ends of the pockets. Attach the ribbons as in the diagram. Cover the row of dots in the muslin at the edge of the hem with pink twist or embroidery silk. Connect the dots with the Kensington outline stitch in green silk. This hem may be simply hemmed or hemstitched, or finished with a cat-stitch or feather-stitch.

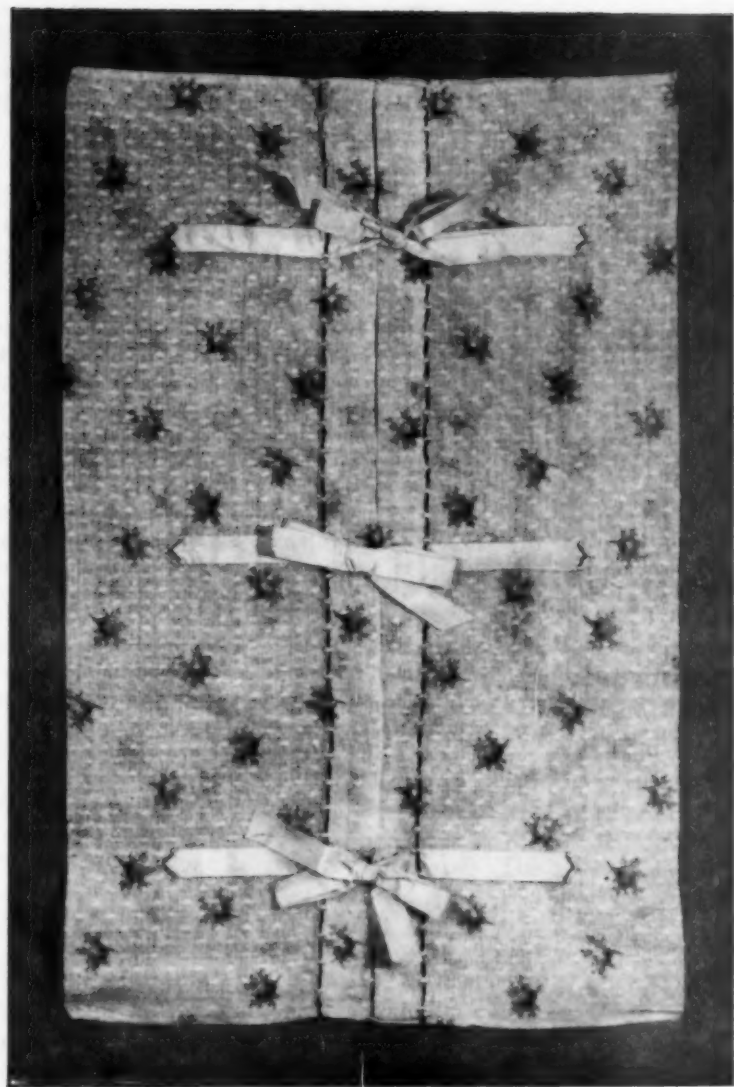
With three dots in pink silk fasten the pointed ends of the ribbon. Connect the dots with outline stitch in green.

The case may be made of greater capacity by making each pocket fourteen inches deep. Each pocket will hold a waist. After packing, fold the two halves together.

#### SISTER MAY

Box 23

Granby, Massachusetts





## EDITORIAL



FROM a dozen teachers I have received letters, during the past year, lodging complaints against supervisors of drawing. Usually the complaints are merely implied by the asking of certain burning questions. Here is a recent illustration:

Dear Mr. Editor:—

Please tell an unknown subscriber from Nowhere-in-Particular a little about what a supervisor of drawing ought to do for her teachers. What do you think of a supervisor who never teaches for her teachers, who comes at irregular intervals and looks over the work of the pupils? What about the one who teaches all the time? I am wondering what your idea would be as to what a supervisor in a school where she can visit each class only about once in four or five weeks could do to help the teachers. The customs are so different in different cities that I would like to know the opinion of someone who knows what ought to be done. Is the grade teacher expecting too much if she asks the supervisor to teach for her sometimes? Is it not the duty of the supervisor to show by example how to present a subject? Ought he not to be able to give model lessons, and sometimes willing to do so? So little is said about this relation between the teacher and the supervisor that I wish The School Arts Book would say something about it for the benefit of some on both sides.

Truly yours,

A Questioner.

Perhaps it is time for somebody to repeat that which every first-class supervisor knows, namely, that SERVICE is the supervisor's chief business. I tried to state the case clearly some seven years ago in this magazine, but as that early number is now out of print, I shall venture to go over the same ground again. I shall speak with even greater assurance, for these

seven years have but deepened my conviction that The Master is always right. Hear what he says:—

"Ye know that the princes of the Gentiles exercise dominion over them, and they that are great exercise authority upon them; but it shall not be so among you. Whosoever will be great among you, let him be your minister; and whosoever would be chief, let him be servant of all."

The supervisor beloved of children and for whose sake they will do anything, the supervisor who holds the respect and affection of all his teachers and for whom they will work overtime and never tell, the supervisor whose services are always in demand and whose compensations are sure, is the supervisor who has no other ambition than that,—to be servant of all.

Such a supervisor knows that such service presupposes three things: Wealth, Sympathy, Generosity.

Wealth means first, knowledge of the subject. The good supervisor knows the fundamental laws of representation and design. He has a mind stored with the results of close observation of Nature. He is familiar with good technique in every medium of graphic and plastic expression. He knows the difference instantly between a correct and an incorrect drawing, a good and a bad design, a harmonious and an inharmonious scheme of color, and can tell why. His judgments are based on principles not on personal whims.

Wealth means also power to produce. The good supervisor can draw, can make an orderly design, can work out a harmony of color in a sketch, in an object, and in his own costume. He may not be able to draw with the skill of a Blum, or to produce decorations with the facility of a Mucha, or to put colors together with the sure taste of a Brangwyn; but he must be able to draw truthfully, to design lawfully, and to color passably well. In a word, his knowledge must flow through his fingers. The

outlines he prepares for his teachers should be examples of applied art, as good as the means of reproduction will allow. The illustrations he draws for children to see should be better than children or teachers can produce. He should produce examples of good work constantly to inspire confidence in himself, enthusiasm in his teachers and emulation in his pupils; as Dr. Denman W. Ross says, "The drawing teacher should be primarily a showman." Supervisors who pride themselves upon never drawing for children are blind leaders of the blind, dumb leaders of the dumb, impotent leaders of the impotent. "I have followed our supervisor of drawing closely for three years," once complained to me a superintendent of schools, "and in all that time I have never known her to make one solitary sketch on the blackboard, or to show a pupil or a teacher a single scrap of her own work." When a politician, knowing nothing of bookkeeping, secures the office of auditor, or when, knowing nothing of surveying, he secures the office of city engineer, we condemn him as a spoilsman; what word have we for a teacher of French, receiving the salary of a specialist, who cannot speak French; or for a teacher of handicraft, receiving the salary of a master, who cannot use tools; or for a teacher of drawing, receiving the salary of a supervisor, who cannot draw? The day when incompetent supervisors can find employment is rapidly passing, and "Normal Art Instruction" which turns out such supervisors is already a byeword and a hissing. People are demanding men and women who can "deliver the goods."

Sympathy, the second indispensable quality in a good supervisor, means power to put one's self in another's place.

I have in mind two supervisors. One enters the room officially, with a formal "Good morning, children," and orders the teacher to give the next lesson in drawing, while he, enthroned at the teacher's desk, marks the mistakes in the last set of sheets,

and rolls his critical eyes over the heads of the unhappy children. The teacher is unskilled in drawing, knows it, has confessed as much to this wooden overlord, is discouraged, nervous when watched, and knows well that the work he has assigned in the outline is too difficult for the grade. But the supervisor bears the proud title of "Director," and the half-hour has to be lived through without a murmur. It must have been a supervisor of this sort, who, through a slip o' the tongue on the part of a little child, came to be known throughout his city as the "Stupefyor of Drawing!" How teachers abhor such a person! Verily, I say unto you, he has his reward!

The other supervisor enters the room quietly, on time, like a sunbeam. The pupils are busy, and he does not disturb them with formalities. Here and there children look up and smile a welcome into the smiling face of their friend. He grasps the hand of the teacher, and says in a low voice, "Good morning; how well you all look this morning, and how busy you all are! What can I do to help you most?" The reply is as varied as the varying needs of circumstance: "Will you please paint a spray for us? We have tried and failed." "Won't you look over the sketches for our portfolio covers and tell us how to improve them?" "Will you not teach the next lesson in the outline? I fear I cannot do it in the time allowed." "The children have work enough for the next twenty minutes; I want you to explain the next three lessons to me, and then draw a Santa Claus for the children; I promised them I'd ask you to do that for them." "We have all our work done to date, and the results are in this drawer; I wish you would tell the children something about Corot and the picture you named for study, in the outline; then while the children are writing their papers, we can go through the drawings." "I want you to look over our harmonies of color, and classify them as best, fair, and unsatisfactory; and then tell me

where we have failed in the unsatisfactory sheets." "I want to teach again yesterday's lesson, and I want you to tell me where I lose the way." And the supervisor helps; helps in such a way that the children do not lose faith in the ability of their own teacher, in such a way that the teacher gains confidence in her friend, in such a way that art, the result of joy in work, begins to appear in that schoolroom.

As a rule, a teacher knows what she needs; it is the business of the supervisor to supply that need. If a supervisor will put himself but for a moment in the place of the grade teacher with her problem of forty problems, he will know, beyond a peradventure, that the rendering of sympathetic service is about his only excuse for being. Of course he is to "direct," but not like a Russian bureaucrat, miles from the battle; rather as a guide who knows the trail and the pass, having been that way himself many times. He is to "supervise," not as a spy or a slave driver; rather as the gardener who plants, weeds, waters, shields from the sun, thins out, prunes, supports, that each plant may be, according to its kind, thrifty and fruitful. He is to criticise, not as those sons of Belial who bind burdens upon others which they themselves are not able to bear and will not touch with so much as a little finger, and whose only criticism is fault-finding; he is to criticise as all sons of Wisdom criticise: "This is the way to do it. See? Now try again. Be ye followers of me, even as I am of those who have perfectly embodied in their work the principles we are all trying to teach." The supervisor who makes himself the sympathetic servant of all, need not worry about his position, his authority, or his reputation. His happy teachers will take care of all those things.

Generosity, the third essential, means more than "liberality in giving." That is not the first meaning of the word as given in the dictionary; its primary meaning is "The quality of being noble; noble-mindedness."

The good supervisor is open to suggestion. He knows that every one of his teachers can teach him something about some phase of his work. He does not pose as a Know-it-all. If he makes a mistake he acknowledges it like a man. If his outlines are too difficult, if his lessons are too long, if his method is at fault, he thanks any teacher who will enable him to set the matter right. His ambition is to know the best and to secure the best. The supervisor who resents criticism from his teachers, who enforces his outline as printed, right or wrong, who stands on his dignity, and bluffs, is more stupidly short-sighted than the ostrich that hides his head in sand. The "sand" is in the wrong place! He deceives nobody but himself. To live an honest, frank, open minded, loyal-to-truth, optimistic professional life, requires no little generosity, noble-mindedness. It implies like the word itself, Noble birth,—the birth of the spirit "from above."

Of course generosity means an abundant service,—a service given not grudgingly or of necessity. It means giving good measure, pressed down, shaken together, and running over. Ah, it is more blessed to give than to receive when one can give like that! "Not once in five years has one of my pupils ever come to me for help along any line and gone away dissatisfied," a teacher of boys once said to me during a moment of rare confidences;—"so far as I know," he added, with sudden humility. Knowing well the man I had no doubt of the truth of the unqualified statement. He had given, every time, that which makes the barest gift rich and complete, namely, himself.

The secret of being able to give much lies in giving one's best every time. When I began supervising drawing in the public schools of Lowell, more than twenty years ago, I had a friend, a wise man—architect, engineer and lawyer—who had for me a love-without-weakness. This keen-eyed man came



to my first teachers' meetings, pointed out my shortcomings, taught me much about the management of groups of people, and opened my eyes to the relations between art instruction in schools and life in the mills, shops, and homes of the city. "Your talk to the teachers was not as interesting as your talk to me the other night; you didn't use your best illustrations. Why not?" he once said to me. "I thought I would save those for use in the schoolroom," I replied. "Mr. Bailey," said he, as his kind eyes held mine, and his warm hand touched my knee, "Unless you give your very best every time, you will never have anything better to give. Remember the word? 'Give and it shall be given unto you,' and 'There is that scattereth and yet increaseth.' In this realm, what you save you lose. But when you give your last handful of meal and your last spoonful of oil to feed the stranger, you will find, when you look again, enough more in your cupboard for yourself and your boy." How many, many times, during these twenty-two years, I have found that verily so. Channing Whitaker told me God's truth that day.

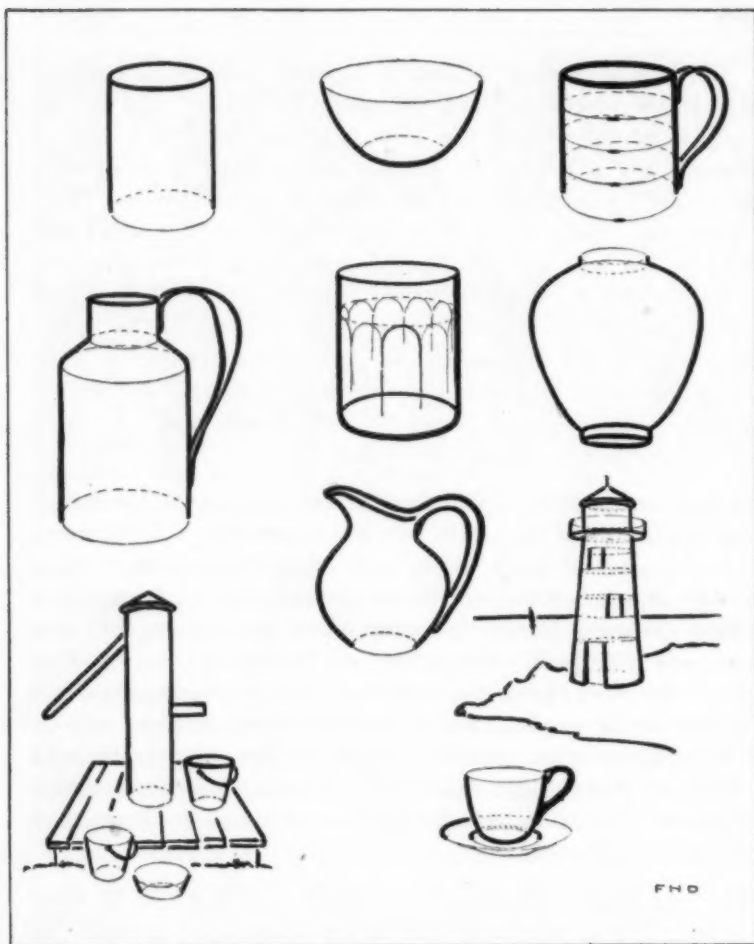
The good supervisor shares his sources of inspiration with his teachers. If he finds Emerson's "May-Day" a help in seeing the Spring return in beauty, he recommends it to them; if he enjoys the writings of Kenyon Cox and finds them helpful in interpreting pictures, he confesses it; if he gets ideas from a German or French book on design in the library, he gives his teachers the number; yes, even if he finds *The School Arts Book* "an ever present help in time of trouble," as one woman affirmed it to be, he expresses the hope that his teachers may receive it regularly. He does not say as one young man said to me, not long ago, "I do not want my teachers to have it; what could I do in teachers' meeting? They would know where I get all my ideas!" Alas! he had not learned the most elementary lesson in the school of life. He ought to begin with "The King of the Golden River."



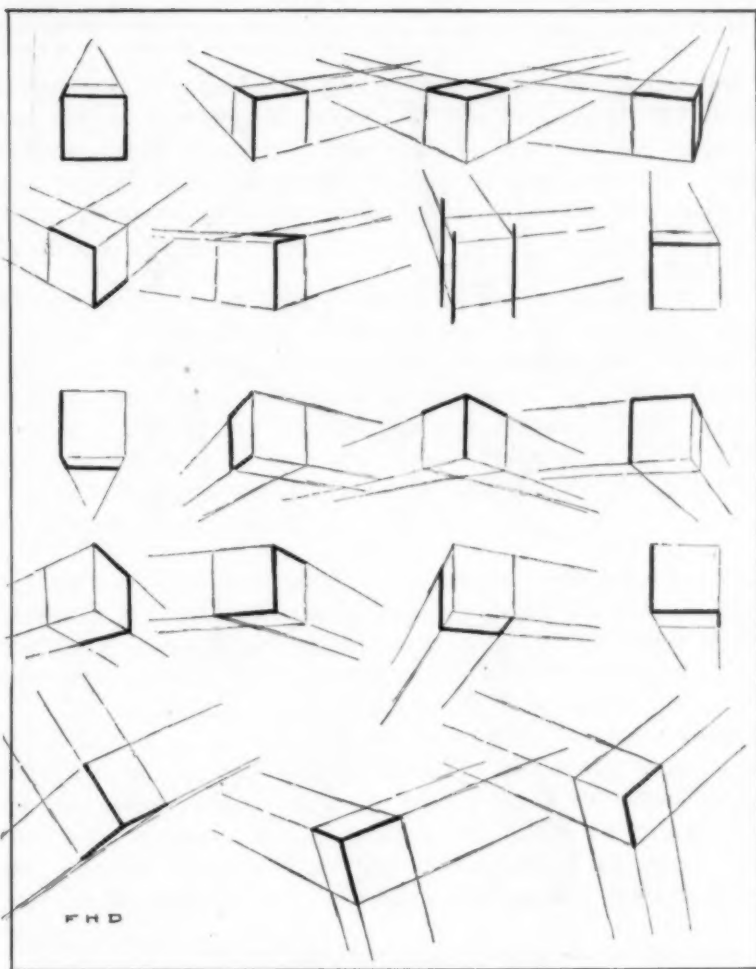
The ideal supervisor, according to many eminent authorities, should know psychology and pedagogy, be widely read in the history of education and the history of the arts, be a master craftsman and a master in English composition, a recognized artist exhibiting annually and an effective public speaker. Yes, all these and many other accomplishments are desirable; one cannot be too well equipped for so great a task; but after all, if I can discover a young supervisor who has the conviction that his chief business is to serve the regular teachers of the public schools with all the knowledge and skill he can acquire, to serve them sympathetically, and to serve them generously, I am willing to insure his professional life at the very lowest rate. He is in the class Preferred. He is one of the elect.

¶ During the month of February model and object drawing is at the flood. I am happy to be able to present to the readers of *The School Arts Book*, three such admirable articles bearing upon this topic in its various phases as *First Steps in Perspective*, by Miss Cleaves; *Object Drawing Made Interesting*, by Miss Snow; and *Freehand Perspective at Pratt Institute*, by Miss Norton. Primary, grammar and high school teachers will all be helped by the words of these three successful teachers, and by the illustrations they present. Some of these are reproduced by the new "high-light half-tone" process, a process which promises to give us better reproductions of pencil drawings than any hitherto achieved.

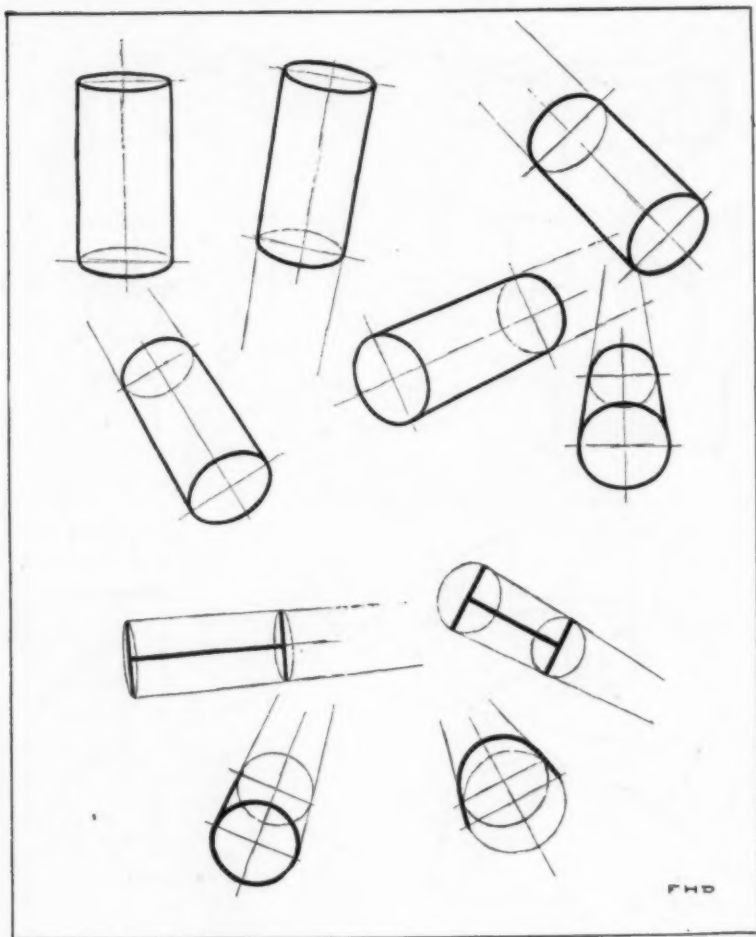
¶ The secret of good model and object drawing lies in clear imaging. This is especially true in the drawing of groups. As Hildebrand shows in his little book on *Form*, the pictorial artist must see in such a way that his picture, though on a flat surface, is really stereoscopic in effect, forcing the mind to think distance into the picture. As a drill in visualizing nothing is



Blackboard drill in object drawing. Heavy lines given. Pupil to complete the drawing.



Blackboard drill in drawing the cube. Heavy lines given. Pupil to complete the drawing.



Blackboard drill in drawing the cylinder. Heavy lines given. Pupil to indicate axes and complete the drawing.

better than that suggested by the three plates (pages 624, 625, and 626) by Mr. Fred H. Daniels of Newton. The heavy lines indicate those which the teacher draws upon the blackboard. The pupils are then required to complete the drawings. The light and dotted lines indicate those parts which the pupil should be able to add correctly.

¶ But February the baby elephant month of the year in New England, is the month of snow, and many teachers, who correlate their work closely with the seasons, will be glad to have the suggestions offered by the article on Radial Paper Cutting. The border of the Bulletin is made from paper cuttings by the children under the direction of the good Dominican Sister, who has been so successful in teaching this use of the scissors.

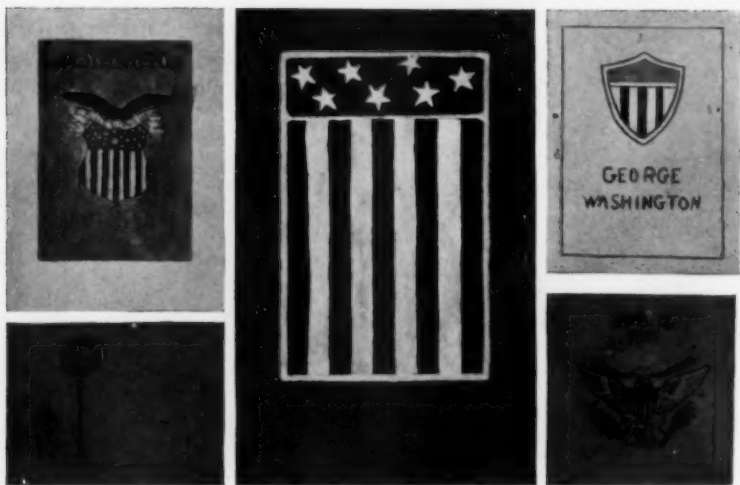
¶ February is also the month of St. Valentine. Miss Birchall has given us a most entertaining account of St. Valentine's Day and its observances, to which the drawing of Miss Pretz lends additional charm. How true to the life it is!

The best suggestion for new problems in connection with St. Valentine's Day comes to me from Miss Anna C. Loring, of the Sam Houston Normal Institute, Huntsville, Texas. A certain young woman in that region had cut ladies from the fashion plates in magazines to make valentines for two favorite aunts. When her little brother, ten years old, saw the beautiful results, he promptly improvised the following verses:—

To Aunt Annie  
Oh, sweetest woman on all the earth,  
Do let me be your only lover,  
And do not hinder, please, my mirth,  
But let me always near you hover.

To Aunt Jennie  
Oh, lady who in my heart ranks first,  
Please do accept this valentine;  
For if you don't my heart will burst,  
Though no one else shall e'er be mine.

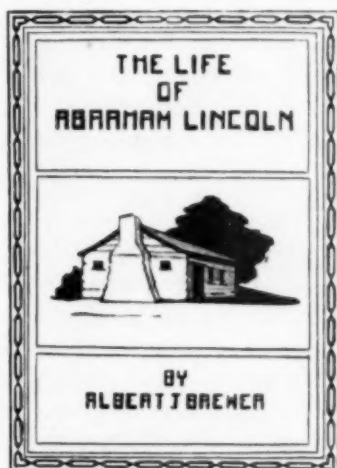
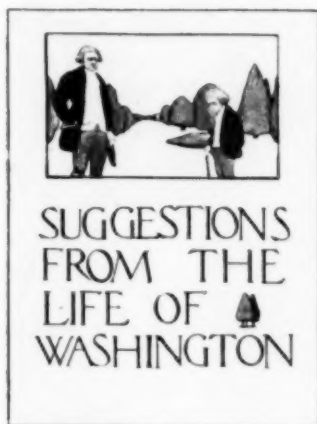
The thought is that in the making of original verses for valentines, children and teachers both may find a new application



of English as well as fresh pleasure in producing the missives appropriate to the anniversary of the social saint.

¶ The occasion offers an opportunity for design in a lighter vein than that afforded by the birthdays of Washington and Lincoln. Previous numbers of this magazine furnish ample illustration of reasonable school valentines; illustrations of design in connection with the great birthdays are shown above. This plate contains five of the best covers submitted in last year's

contest. The first one, upper left, is by Bessie Roberts, Swarthmore, Pa., a ninth grade girl; the second one is by David L. Maxwell, an eighth grade boy, Kennett Square, Pa. The upper right hand booklet cover is by Clara Buker, a seventh grade girl, East Braintree, Mass. Lulu Johnson, a primary pupil of Jeffersonville, Ind., made the youthful charge (?) at the left,

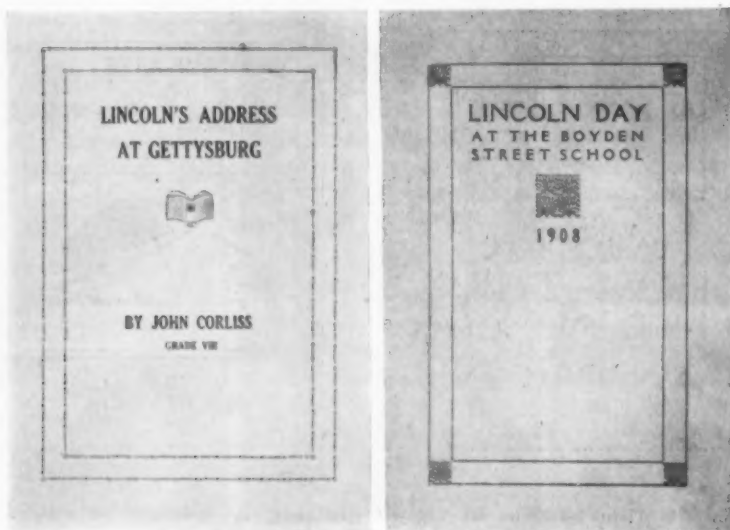


and Gertrude Brown, an eighth grade girl, Woonsocket, R. I., made the design at the right.

The two covers reproduced above are such as Mr. Frank A. Parsons, of the New York School of Art, would recommend as examples of good eighth and ninth grade work.

The two covers on page 630 were made by the boys of the North End School of Printing, Boston, Mass. They give the printer's idea of what covers should be like. They are to be heartily commended for their simplicity and for their good spacing.

A directly helpful publication of the season, in this patriotic birthday business, is the calendar published by the Prang Educational Company, in honor of the Lincoln Centenary. The cover, in bronze and green, gives a profile view of Lincoln, in relief; the pages contain good drawings of his birthplace, the schoolhouse where he studied, the court house at Petersburg, his



home, his statue by St. Gaudens, Chicago, and his monumental tomb at Springfield, Illinois. The drawings are reproduced in sepia tones from originals made with a pencil or crayon point. Quotations from the wise words of Lincoln add to the value of the calendar.

The most valuable single document for use by teachers this month is the Lincoln Centenary pamphlet compiled by Harlan Hoyt Horner, and published by the New York State Education



Department, Albany. It contains a halftone of Lincoln's birthplace, numerous portraits, autograph letters, newspaper clippings and quotations, Whitman's "O Captain! My Captain!", a good view of the Saint Gaudens statue in Lincoln Park, Chicago, and a selected bibliography. The back cover contains a picture of a piece of handicraft, a yoke made by Lincoln when nineteen years old.

¶ The initial of this section makes use of a drawing from the pose by Percival Grant, a ten-year-old boy in Fairhaven, Mass. It is an ideal result. Such pose drawing in the grammar grades is all that can be reasonably expected.

¶ The Calendar for the month makes use of the pitch pine as a decorative element. Having decided upon the arrangement of masses in the side panels, draw the sprays, using a spray of pine as reference material. Rub in the masses of needles with the side of a short piece of crayon and smooth them down with the finger. Draw in the background, at the top, with charcoal; put in the white touches for the pitchy buds, the nearer needles, the high lights on the cones, and on the twigs, with the end of the white crayon. Add the remaining dark touches. If the design is colored, use touches of green and dull orange only. Let me repeat again, do not attempt to copy the panels as here given. Have a competitive exercise in drawing pine panels, and let the pupil who wins draw the panels in position on the blackboard. The best letterer might do the lettering. Make it a school calendar, one in which the whole school is interested.

¶ The reports on the London Congress Exhibition have been interrupted by the contribution from M. Guébin, the Chief Inspector of Art Instruction for the City of Paris. M. Guébin has been one of the most potent factors in the organization of the Inter-

national Congresses on the Teaching of Drawing. He is a man of thorough training, wide experience, and immense influence; his word upon art educational conditions in the French capital, is the word of an authority. The readers of The School Arts Book



are greatly indebted to Miss Mary C. Wheeler of Providence for the translation of her friend's paper into English. Perfect familiarity with educational practice in the schools of Paris, as well as with the French of the Parisian teacher, has enabled Miss Wheeler to give a translation of unusual accuracy and force. The next report on the Congress exhibits will be by Mr. Ernest A. Batchelder.

¶ The next meeting of the Eastern Art Teachers' Association and of the Eastern Manual Training Association is to be held at Pittsburg, Pa., May sixth, seventh, and eighth. For the third time the Pittsburg people have invited us to their city and the old proverb is to be justified. Every teacher of drawing and manual training east of the Mississippi ought to plan to attend this meeting. Carnegie Music Hall has been secured for the sessions of the convention and the city will welcome its guests with open doors. Pittsburg offers unusual attractions to teachers of drawing and handicraft. The wonderful Carnegie Institution with its complete equipment for instruction in a score of trades, and the Museum stored with pictures, bronzes, rare architectural casts, and choice objects of applied art, offer enough to justify a visit to the city for three days even without the attractions of the convention itself. The decorations of the Museum, by J. W. Alexander, are alone worth a trip across the continent to see. The Pittsburg meeting is to be a record-breaker.

¶ Those who are interested in the improvement of their own city would do well to send fifty cents to the American Civic Association, 703 North American Building, Philadelphia, for a copy of Mr. John Nolen's beautiful book setting forth a comprehensive plan for the improvement of San Diego. The perusal of such a book is an education in plan of attack as well as in city planning. The book is a delight to the eye.

¶ Another document that ought to be widely read is a little pamphlet entitled, "Industrial Education in the Public Schools," by George H. Martin, Secretary of the Massachusetts Board of Education. Mr. Martin is one of the keenest and wisest educators in the United States. His report for the "Douglas Commission" on industrial education was epoch-making, and this pamphlet, while it may not attract so much public attention as the

other, is no less important to public school teachers. Mr. Martin shows how, in our elementary schools as organized at present, it is possible by a slight change in emphasis to make them wisely conserve industrial intelligence.

¶ By a recent vote of the faculty of Harvard University, free-hand drawing is now accepted as an admission subject to Harvard College, of candidates for the A. B. as well as for the S. B. degree. The subject will count one point. Professor H. Langford Warren, of the Lawrence Scientific School, in a letter to the editor of The School Arts Book says:—

“I am sure you will be glad to do what you can to spread the knowledge of this and to encourage the schools to advance their work in freehand drawing. We hope that the standard hitherto held for the admission examinations in freehand drawing (which have been open so far only to candidates for the S. B. degree) may gradually be raised.”



## CORRESPONDENCE

Mr. Henry Turner Bailey,

Dear Sir:—

I want to tell you about an experiment in pottery. I have a seventh grade class doing very good work in clay. We haven't a kiln, so cannot turn out a finished piece of pottery. By way of variety and encouragement we tried painting our last work.

We made bowls for growing hyacinth bulbs. To make the lesson mean as much as possible in every way we had pictures of hyacinths and narcissus



showing the growth. We tried to think of how the flowers would look when growing in the bowls. A few of the children made bowls large enough for three bulbs, but I think those were more successful who designed theirs for one bulb. We used paper and scissors first to find a form, and the working to this form in the clay was very interesting. Some of the children found it impossible to model what they had cut, others succeeded very well and a few built the exact size and shape.

The modeling occupied one lesson; by the next, the clay was thoroughly dry.

We bought a can of white enamel paint, a tube each of chrome yellow, sienna, Vandyke brown and Antwerp blue oil paints.

By way of economy we brought into service all our old paint brushes.

The inside of the bowls were painted with the white enamel. A few of the children used a very little of the oil paints with the enamel to bring the

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## CORRESPONDENCE

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inside of the bowl into harmony with the outside color. But use very little, as the enamel dries harder without the oils.

In painting the outside of the bowls we mixed with the enamel enough oil paints to get very good effects. With these four tubes and the enamel any number of good pottery colors can be made.

Each child decided what color he wanted his flower to be, and in thinking out how the bowl and the flower would look together, he applied his knowledge of color harmony. One little girl said, "I shall paint my bowl white inside and yellow outside to match the white and yellow of the narcissus." When finished it was, to her, as dainty as a rare piece of "truly pottery."

Some of the more ambitious ones worked out simple decorations, using a lighter or darker tone than the color of the bowl. The accuracy and the precision needed to do the design well was a very good test of their skill.

We hope the enamel will hold water long enough for the bulbs to develop.

The finished product may not be in accordance with the highest ideals of the potter, but the time was well spent, and if you do not think it was fun for the teacher and the children, just try it!

Mrs. Edwin Lang,  
West Point, Va.

### A suggestion.

Dear Bailey:—

I enclose a letter I have just received from a former pupil. It may contain a suggestion for someone who has time and wants to start a class. Isn't it encouraging to know that young married people are appreciating such things and are not satisfied with the ordinary? If you know of a class which will afford help to my friend, will you let me know about it?

Ever yours,                      Jenson.

My dear Mr. Jenson:—

Doubtless you have forgotten me among the hundreds of students who have had the good fortune to come under your teaching, but I can truly say that not a day goes by without my finding a use for the principles of which I first caught a glimpse in your classes. Doubtless I think of them more frequently because, while I have been married over a year, it is only lately that we have gone to housekeeping. My house looks homelike and I think has no especially inharmonious places, although I was obliged to weld together wedding gifts and old and new furniture to form the unit. Still I find many problems with which I have not sufficient knowledge to cope. I am anxious to study

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CORRESPONDENCE

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further. It seems to me there is a demand for classes in household art. I find many young married women who really do not know as much on the subject as is necessary to be even moderately successful, yet who wish to learn. There are plenty of classes for craftsmanship but none for household art. Can you help us?

Very truly yours,

E. C. K.

The editor will be glad to learn of any class in the vicinity of Boston or any teacher who by means of correspondence courses is prepared to meet this demand.

The following quotations are from letters which the editor has received during the past six months. They are published here "lest we forget." The name of even the state is withheld for obvious reasons.

In our town is an agent for one of the correspondence schools. He is doing all he can to oppose sound instruction in the schools. He says that a man by mail is better than a woman teacher in a studio.\* He is popular with some of the important people of the town, but their standards may be judged by this remark heard recently at an afternoon tea. "I don't believe our drawing teacher is an artist. She makes her advanced pupils work on white paper with stuff called charcoal at least six months before she lets them paint, and she has the little children use color in school before the understand a pencil perfect. She gives them only six colors and has children draw from flowers and things and out of the school windows and people. She is crazy. If you go to her studio you will find only a lot of things on sticks she calls easels. I have never seen yet a single cushion she has painted. Everybody that paints around here who amounts to anything paints cushions. That is what I call an artist, so she ain't." I am still living! And "aht" is booming! It was dead when I came here. Now every Dick and Harry is trying to show how much more he knows than that cranky new-fangled art teacher. Your School Arts Book is meat and drink to me in this wilderness. Do send me the names of some books that I can lend to these people to open their eyes to the meaning of applied art.

Yours sincerely,

A. B. C.

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\*The writer of this letter is more than ordinarily well prepared for her work, having studied in Paris under some of the best masters.



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## CORRESPONDENCE

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Art in this section has fallen to such a low ebb that they were compelled to drop it from the county school curriculum after last year's trial. The teachers would not have it in their rooms. The president of one of the private schools here offers ten dollars a month to have it in her school, "not that it is of any value, only, all the other schools have it." It is all very discouraging to those who are studying with the intention of making their livings thereby. I think it is largely the lack of real education of the public school teacher.

Yours sincerely,

B. Q. S.

Here is another year's subscription for the Book for my little girl and boy. Mary and her little brother have been taught at home by their grandmother, and I have been their teacher in the "arts," or rather we have grown up together and developed in company with The School Arts Book which has been our greatest source of inspiration. Mary has gotten on so well that I am now getting into deep water. I was taught by the old art school methods and this new life and enthusiasm, this progressive art education as advocated by yourself and others, has opened up a new world to me. I seem to be starting out in life anew with the enthusiasm of a child with a new toy. I have to work out all my problems alone as I am the only one in the village who knows or cares anything about the artistic side of education. Sometime when you have a moment to devote to missionary work, I wish you would write me the names of one or two books on design that will be useful to me in following up Mr. Dow's "Composition" and Mr. Batchelder's "Principles of Design." I have worked through these two books with great interest. I like especially definite problems to be worked out. They are of great help to one who has to get everything without a teacher. I apply my limited knowledge of design in several ways, the most important being in the designing of jacquard fabrics to be woven in my husband's mills.\*

Cordially yours,

X. Y. Z.

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\*Your next book of problems is undoubtedly "A Theory of Pure Design." by Denman W. Ross.



## THE ARTS LIBRARY

### BOOK REVIEWS

**A Child's Guide to Pictures.** By Charles H. Caffin. 254 pages 5 x 8. The Baker & Taylor Co., New York. \$1.25.

This book is addressed to boys and girls. "What I hope to do for you," says the author, "is to put some ideas into your head that will lead you to look for and find more and more beauty in pictures, in nature, and in life." Mr. Caffin begins by pointing out the difference between an appeal to the intellect and an appeal to the feelings. "The scientists address themselves directly to our intellects and teach us to know the facts of nature accurately, but the painter appeals first to our sense of sight and helps us to feel more deeply the beauty of the physical world." After pointing out the difference between nature and art, the author makes clear that art is primarily arrangement and the artist's aim "to make the composition itself a source of pleasure to our sense of sight," the subject being often merely "the peg on which he hangs his arrangement of light and color." The author then discusses and illustrates by means of fifteen plates, sometimes accompanied with diagrams, such topics as contrast, geometric composition, action, and movement, naturalistic composition, color, brush work, and drawing, subject, motive, and point of view. "Until we recognize the Great Divide between the academic and the naturalistic points of view, we shall not get very far in our appreciation of pictures." It would be difficult to name a book which is likely to prove more directly helpful in enabling one to appreciate the significance of this "Great Divide," and to look at pictures intelligently as well as sympathetically with his own eyes. Mr. Caffin concludes modestly that he has presented a few hints to those who are setting out to explore the vast country of motive and point of view. He has done more than that. He has furnished the traveler, as the title of the book suggests; a guide book—a guide book so discriminating and so well written that whoever uses it thoughtfully need never be lost in the mazes of the beautiful land so often obscured by the smoke of vanishing theories and the fogs of meaningless criticism.

**The Art of Painting in the Nineteenth Century.** By Edmund von Mach. 178 pages 5 1-2 x 8. Ginn & Co. \$1.25.

Every traveler in a foreign city has at some time had the happy experience of ascending a cathedral tower and there obtaining for the first time a clear idea of the city as a whole, the general plan of its streets, and the relative positions of its principal structures. This book by Professor Von Mach does just that for the traveler in the realm of painting. From the height of the

first chapter one can see the century's history of French art spread out beneath him, and appreciate the distinctive contribution of each great man. Succeeding chapters offer similar views of German, British, Italian, Spanish, Dutch, Russian, Scandinavian, Danish, and American painting. Professor Von Mach's characterization of the work of each master is brief but discriminating and reveals a catholic appreciation unbiased by personal idiosyncrasies. The author in his letter to the reader says he need not look for epoch-making art criticism nor for clever pithy sayings, but one finds them without looking for them. Of one of the French painters he says: "Soul life does not interest him for he cannot see it with his physical eye. His soul seems to have been created blind." Of Makart he says: "He rushed through life a meteor in the art heaven of Germany," and of Lenbach, that he had the power of drawing "ineffaceable images of well known personages," and adds, "If one has seen a portrait by Lenbach one cannot henceforth think of that man in any other way." Of Turner he says: "It is a marvel where he hid during his long life the great soul that speaks in his works." "Burne-Jones," the author assures us, "will continue to be a favorite with all who are satisfied with a feast for the eyes, or who, knowing the man, are able to reconstruct from his pictures his inspiring and noble personality." One is not likely soon to forget such generalizations as the following: "In every movement in art during the nineteenth century a Frenchman of genius was the leader." "The art of painting in Germany has never been in such good hands as it is to-day." "Some observers feel inclined to believe that before long America may become the leader of the art of the world. This, however, will only be possible if the public at large changes its attitude toward art."

The illustrations in this volume (of which there are thirty-two) are almost as admirable as the text. Some of them are of extraordinary beauty considering the means used in reproduction. The plates are halftones, sometimes printed in black, sometimes with a tint block, but the work has been skilfully done, and the result is delightful.

**Lettering and Writing.** By Percy I. Smith. 15 plates 8 1-2 x 13 1-2. B. T. Batsford, London. Imported by Charles Scribner's Sons, New York. \$1.50.

Teachers who have enjoyed Edward Johnston's handsome volume, "Writing and Illuminating and Lettering," and who have wished for similar reference material for their pupils in a more convenient form, will find in this portfolio by Mr. Smith, one of his pupils, just what they have been looking for. The

plates show the evolution of the Roman alphabet, the development of illumination, and the modifications required for letters in different materials and under various conditions. They illustrate the method of cutting the quill or reed and of using this instrument in modernized forms of ancient letters. One plate gives proportions of margins, plan for ruling, for book-opening, and single sheet. The plates, while not quite equal to the work of the master himself, are unimpeachably good, well drawn and perfectly printed. They have the great merit of offering the student genuine freehand forms of letters rather than letters which imitate the mechanical forms of type. The ornamental borders and other decorative elements are brilliant examples of legitimate pen work. If the teacher interested in beauty in school work can afford but one reference book, this portfolio might well be that one.

**The Madonna.** By Philip L. Hale. 74 pages 8 x 11. Bates & Guild Company. \$1.

The character of this handsome volume leads one to class it involuntarily as a gift book. It contains twenty of those faultless plates which have made Masters in Art world-famous. The text sketches briefly the history of the "cult of the Madonna" and the growth of the Madonna ideal in the minds of the devout. The various forms in which the Madonna thought has been cast by successive generations of artists are classified, described, and illustrated with the facility and aplomb so characteristic of Mr. Hale. The book does for the Madonna what Wornum's famous Grammar does for ornament; it gives one a view of the subject as a whole, and gives it better than certain more elaborate works on the same subject. It is a book to be read through at a sitting and to be read more than once.

**Theory and Practice of Teaching Art.** By Arthur Wesley Dow. 38 pages 6 x 9. Teachers' College, Columbia University, New York. \$1.

This unpretentious but rich little volume is a reprint with additional plates from the "Teachers' College Record" of May 1908, and sets forth in orderly fashion and with a wealth of illustration Mr. Dow's theory and method in the teaching of art. For the public school teacher it will prove to be more directly helpful than Mr. Dow's larger work, "Composition." Among the scores of illustrations not one will be found without value as an aid in teaching, and hardly one without a distinctive beauty of its own. Every teacher who

intends to keep well informed in the theory and practice of art education should have this volume in his library.

**Fifty Flower Friends with Familiar Faces.** By Edith Dunham.  
240 pages 5 1-2 x 8. Lothrop, Lee & Shepard, Boston. \$1.50.

This volume would be especially valuable to city and town teachers who are unable to bring to their pupils the spring flowers themselves. The book contains twelve full-page illustrations in color and fifty-two illustrations in the text. These illustrations, by W. I. Beecroft, a skilled botanist, have the merit of being true to the facts in nature although from the point of view of the teacher of pen drawing they leave much to be desired. The text, written by a teacher, is well adapted to the teacher's needs. It gives not only the essential facts concerning the important plants but includes something of the folklore of the plants together with the observations of poets and other lovers of nature in regard to their character or significance. The volume is called a field book for boys and girls, perhaps from the fact that the drawings are sufficient for the identification of such flowers as beginners are likely to discover in their tramps through the country.

#### RECENT PUBLICATIONS

**SOME NOTABLE ALTARS IN THE CHURCH OF ENGLAND AND THE AMERICAN EPISCOPAL CHURCH.** By John Wright, D. D., LL. D.  
The book describes the beautiful carving and splendid altar pictures of many cathedrals in Europe and America. Macmillan Co. \$6 net.

**THE MONUMENTS OF CHRISTIAN ROME,** from Constantine to the Renaissance. By Arthur L. Frothingham, Ph. D. One of the series of "Handbooks of Archaeology and Antiquities." Macmillan Co. \$2.25 net.

**HOW TO APPRECIATE PRINTS.** By Frank Weitenkampf. A personal talk, by an authority, with those who like engravings, etchings, or other prints, and want to know more about them. Moffat, Yard & Co. \$1.50 net.

**DRAWINGS OF ALFRED STEVENS.** "Drawings of the Great Masters." Reproductions, with introductory comment, of nearly fifty sketches and drawings of a leading nineteenth century English artist. Charles Scribner's Sons. \$2.50 net.

**JAPANESE WOOD ENGRAVINGS:** Their History, Technique, and Characteristics. By William Anderson. A new edition, in convenient and inexpensive form, of a standard work on the subject. E. P. Dutton & Co. 75 cents net.

## MAGAZINE REVIEWS

## FROM THE POINT OF VIEW OF THE TEACHER OF MANUAL ARTS

**AMERICAN MAGAZINE.** The best illustrations in this number are by Worth Brehm for Mr. White's "Little Girl." These are wonderfully true to child nature and possess unusual unity of effect. The figures are in an envelope of air of astonishing reality considering the extreme simplicity of treatment and the lack of background accessories. On page 271 is a full-rigged clipper ship under full sail, a rare sight in these days. There are some good illustrations by F. R. Gruger, pages 291 to 299, the best being perhaps that on page 297. The spirit of the place is there well embodied.

**CENTURY.** "The Reminiscences of Augustus St. Gaudens" by his son, Homer St. Gaudens, are illustrated by numerous drawings and photographs, scraps of manuscript, and an almost uncanny photograph from a plaster cast of the sculptor's right hand. Ernest Thompson-Seton contributes "The History of a Silver Fox" with three full-page plates characteristic of the author. The plates which will please children most, however, are those in tinted halftone by Paul Branson, showing circus animals rehearsing. The leopard plate is masterly both in delineation of character and in appropriate composition and notation. Schoonover's hot halftone, page 391, is a brilliant rendering of firelight by the simplest possible means. Another unusually successful piece of work from a technical point of view is "The Great Fountain of Sans Souci Park," page 428, by Hans Herrmann. This artist has a fine atmosphere on page 425 and some very wet water, page 427. Have a look at page 456. Here is the southern colonial at its best. Have you ever seen the moonlight in "May Night" by Willard L. Metcalf, in the Corcoran Gallery at Washington? If so, you have a standard by which to judge of the success of the frontispiece in this number.

**CHRISTIAN ART.** The December number opens with an illustrated article by Mr. Bellamy Storer on "The Church of Brou," a good example of Flemish gothic. The second article on "Chipping Camden and Its Craftsmanship" by C. R. Ashbee, contains many admirable examples of applied art. Canterbury Cathedral is described and illustrated by Adelaide Curtiss. An article of special value to teachers of wood carving is that by R. Clipston Sturgis on "Certain Carvings in Wood by I. Kirchmayer," one

of the very best wood carvers in America. "Church Clocks" is an interesting unsigned article with five illustrations. Mr. Henry Charles Dean writes of "Gregorian Music," with four illustrations.

**CIRCLE.** The cover design, by G. W. Harting, is one of the few New Year's designs with a genuinely original note. "The Little Brother," by Leo Crane, contains five good animal drawings by Charles Livingston Bull. Denman Fink contributes the second in his series of drawings, "Folks We Used to Know," a double page plate in black and white, "The Village Minister." The Collector's Circle contains five illustrations of old carved oak chests. In The Girls' Own Circle, Cynthia Gray tells what to make of bits of lace, five illustrations.

**CRAFTSMAN.** The leading article is by Robert Henri on "Individuality and Freedom in Art," with five illustrations from his own work, among them his charming "Young Woman in Black." Teachers of history will be glad to have "The Ships of All Ages" from F. D. Millet's mural decorations in the Baltimore Custom House. Our need of industrial education is talked about by M. Irwin Macdonald.

**CURRENT LITERATURE** contains an extensive review of the life of James McNeill Whistler, by E. R. and J. Pennell, with six illustrations,—“At the Piano,” “The Liverpool Medici,” for whom Whistler designed the peacock room, “The Princess of the Porcelain Country,” “The Yellow Buskin,” the famous portrait of Miss Alexander, and Whistler's portrait of himself.

**HARPERS.** Perhaps the first article for the teacher to read is Mr. Caffin's, "Some New American Painters in Paris." It is illustrated with excellent halftones printed in a deep brown giving almost the effect of fine carbon photographs. Among the best full-page halftones is one by Hitchcock, page 298, and one by Taylor, page 221. But this number is especially useful in the study of different treatments of foliage. Compare, for example, that by Elizabeth Shippen Green, pages 189 and 193, with that by Lauren S. Harris, page 207, by Franklin Booth, page 210, by W. D. Stevens, page 233, and by Bayard Jones, page 329. It might be well to consider with these the foliage in the photograph, page 175. In which is the handling obtrusive and in which is it adequate? Which indicates knowledge and which displays ignorance of nature? In which does the foliage keep its place in the whole composition and in which is it obtrusive? Is there any better distant foliage than on page 193, or any better

foreground foliage than in that same plate? This number contains two full-page color plates by Howard Pyle.

**HOUSE BEAUTIFUL.** Judging by the cover, this magazine has started with a New Year's resolution to be more temperate! The most captivating illustrations which have appeared for a long time are those from photographs by Walter Lewis Burn, illustrating Bell Sumner Angier's article, "A Japanese-California Garden."

**INTERNATIONAL STUDIO.** "Charles Volkman, Potter," is the subject of the leading article. The work of the painter, John Lavery, is set forth by Selwyn Brinton with twelve illustrations, one a full-page portrait in color. A rather formal and mechanical but effective handling of the pen and a similar handling of the pencil are well illustrated by the plates from page 180 to page 188 by F. L. Griggs and C. E. Mallows. Two prize designs for the Reformation monument, Geneva, are a vast improvement on a good many of the huge modern monuments to be seen in Europe. That which received first prize is startlingly original. One will not have to put on his glasses to read the legend! If all the work of Frederick Yates may be judged by the one plate in color, "Snow at Rydal," he may be called not only a "romanticist" but a colorist. There are two fine reproductions of paintings by Elmer Wachtel. That on page xcvi is a good subject for interpreting into various color harmonies.

**LADIES' HOME JOURNAL.** Beneath the striking cover of the New Year's number the most instructive illustration is the third drawing in the series "The Seven Ages of Childhood" by Jessie Willcox Smith. Lillian Barton Wilson contributes charming designs in the new Irish princess lace. Elizabeth M. Glantzberg shows Swedish novelties for the nursery, all most commendably excellent in design. There are other good applied designs under the head of "New Home Made Trimmings," but the French method of working monograms, if it necessitates the making of such monograms as those given on page 53, would better be avoided. The first monogram on that page is about the only one our pupils would better emulate.

**MASTERS IN ART** for June 1908 is devoted to Inness. The ripe and mellow beauty, the soft brilliancy, the mystery and charm of the pictures of this prince among American landscape painters are nowhere better set forth in small compass than in this number of *Masters in Art*. The July number is devoted to Dominikos Theotokopuli, known as El Greco,



who has attracted more attention of late in America owing to the acquisition of one of his most ambitious works, "The Assumption," by the Art Institute of Chicago, a reproduction of which is to be found among the ten plates.

**McCLURE'S.** "Veronika and the Angelinos" by Caspar Day is illustrated by pen drawings, admirably reflecting the spirit and setting of the story, by Frederick R. Gruger. The notable illustrations in this number are those by Wladyslaw T. Benda, for "The House of Mapuhi" by Jack London. The wild life and the effect of a gale were never better rendered.

**OUTLOOK.** "A Day or Two in Venice" by Henry Hoyt Moore is illustrated with five "gum-prints by the author." A gum-print seems to be something between a photograph and a painting. The "Jersey Marshes" are described by Florence Craig Albrecht and illustrated from photographs by Emil Poole Albrecht, of more than ordinary excellence. "Tintern Abbey," by William Wadsworth, the first of a series of great poems, with introductions by Hamilton Wright Mabie, is overpowered by the heavy magnificence of its border. Mr. Pierson's drawing of the abbey would not be half bad if it had half a show.

**PALETTE AND BENCH.** Irving R. Wiles contributes an article on "Portrait Painting," with four illustrations from his own work. Grace Wickham Curran describes the "Howard Pyle Exhibition," two illustrations; and Colin Campbell Cooper writes of "Skyscrapers and How to Build Them in Paint." Two of his fine pictures are reproduced with perspective diagrams. The departments of Modeling, Black and White, Watercolor, Handicraft, etc., are continued in sensible fashion by the well known artists who have charge of them. The supplement reproduces in color "The Mushroom Gatherers" by Rhoda Holmes Nichols.

**PRINTING ART.** "Pen Technic" is described and illustrated in five plates by William P. Bodwell. Kenneth Groesbeck tells what constitutes good commercial printing. Mr. W. A. Bradley contributes a valuable illustrated article on "Front Matter," the aggregate of those pages that precede the text or body of the book proper. The display pages of the magazine contain as usual many handsome plates, among them a design for a cover by Mr. T. B. Hapgood, one by Mr. D. Berkeley Updyke, and another by Mr. Cheshire L. Boone, Montclair, N. J. Among the best color plates are the automobile, facing page 312, the catalogue page facing 310, and the motor car pages, 307 and 308.

SCRIBNER'S. The frontispiece is one of Wyeth's successful drawings, but perhaps not more successful than the two others opposite pages 18 and 20. Seldom does one see such a brilliant effect of glowing light as this talented illustrator has achieved in "The Mexican Greaser." Charles Huard, in his illustrations for "The Ile St. Louis," gives high school pupils examples of pen work worth careful consideration. They illustrate admirably the importance of direction of line in interpreting surfaces and textures. But the great article in this number is that by William Walton, bringing to us Alexander's decorations in the Carnegie Institute, Pittsburg, "The Crowning of Labor." The plates are better than one could suppose possible in view of the subdued and delicate coloring of the originals. Mr. Alexander's work at Pittsburg is perhaps further removed from the ordinary type than any other mural decoration in America. The originals are positively fascinating in both line and color. In boldness of conception they stand in a class by themselves. There are good halftones in this number by Montgomery Flagg, page 24, Jay Hambridge, page 63, and W. T. Benda, page 95. Do not overlook the fine portrait by Sir Thomas Lawrence, page 128. He has embodied an alert spirit!

ST. NICHOLAS. The pen drawings by Margaret Ely Webb, illustrating "The Year's Gift," are worth more than a passing notice. They ought to be studied in detail for they are packed full of quaint conceits and admirably drawn. Harrison Cady's clear-cut delicate outline drawings for "The Happychaps" are also to be observed closely. They are full of humor. His drawings for "The Spring Cleaning" in wash are equally instructive. Denslow contributes eight pages of vigorous child-satisfying work. There is one article in this number that everybody ought to read, "The Time Shop," by John Kendrick Bangs.

SUBURBAN LIFE. If the Petition for the New Year had settled somewhere else instead of upon the superb trees which give the frontispiece of this magazine a rare distinction, teachers of design and lovers of beauty would have been better satisfied. What superb trees those are! How could they have been treated with such inconceivably bad taste, especially in the very presence of the opening petition of the prayer: "O God of the spirit, give us grace to see Thy handiwork!" Mr. Howland's article furnishes two illustrations of the beauty and two illustrations of the ugliness possible to those Ishmaelites of the vegetable kingdom, the cacti. An unusually successful piece of photographic composition is offered in

"Bed Time Stories," a full-page plate by Miss Jane Dudley. "The Fascination of Art Pottery" by Lewis Verbeck is enhanced by several well-proportioned contours of vases not always tastefully decorated. One regrets to learn that our chestnut trees are being attacked by an enemy more deadly than the small boy. Let us hope that the scientists will soon discover how to do him to death.

WORLD TO-DAY. "The Street Signs of Paris," page 25, furnishes a suggestion for applied design in America. Good material for pictorial composition is offered in the illustrations in "Utah's White Canyon" and "The Real Venezuela."



## THE SCHOOL ARTS GUILD

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I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

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### DECEMBER CONTEST

#### AWARDS

First Prize, Book, a copy of "Masterpieces in Color," published by Frederick A. Stokes Co., and Badge with gold decoration.  
Joy Brandt, VIII, Hill City, Kansas.

Second Prize, a copy of "Drawings from the Old Masters," published by Frederick A. Stokes Co., and Badge with silver decoration.

Florence Beck, Bristol, Pa.

Eileen Fowler, VII, Pleasant Street School, Westerly, R. I.

William Geary, VI, Quarry Hill School, Westerly, R. I.

\*Abbie Kilroy, IX, Dominican Academy, Fall River, Mass.

Martin Swanson, VII, 1020 Jackson St., Sioux City, Iowa.

Third Prize, a set of "University Prints," from the Bureau of University Travel, and Badge.

\*Malia Bernaseoni, VI, Quarry Hill School, Westerly, R. I.

Vincenza Costanza, V, Pleasant St. School, Westerly, R. I.

Helen A. MacDonald, VII, Noah Torrey School, South Braintree, Mass.

Marguerite Munro, VI, Dominican Academy, Fall River, Mass.

Antonio Panciera, IV, Quarry Hill School, Westerly, R. I.

Applin Seweabough, IX, Bellows Falls, Vt.

Louis Smith, V, Quarry Hill School, Westerly, R. I.

Horace Stetson, VII, Bristol, Pa.

\*Alma Louise Tyler, I, 197 Washington St., Claremont, N. H.

Lizzie Watts, V, Bristol, Pa.

Fourth Prize, the Badge.

Raymond ———, III, Bellows Falls, Vt.

Mattie Bechtol, IV, Kenton, Ohio.

Walter Buyher, IV, Kenton, Ohio.

\*A winner of honors in some previous contest.

Carrie Canady, Kenton, Ohio.

\*Ernest Champlin, V, Pleasant Street School, Westerly, R. I.

Huldah Cooke, Bellows Falls, Vt.

Elvira Cragin, 13 Tuttle St.

Mattie Good, Kenton, Ohio.

George Hofmann, IV, Bristol, Pa.

Elmer J. Kohle, VI, 329 North American St., Stockton, Cal.

Charles W. Smart, III, Union Annex, Braintree, Mass.

### Honorable Mention

Jessie Ashcroft, Hill City

Mary Bechtol, Kenton

Alston Blackler, Westerly

Arthur Brehm, Bristol

C. E. Carl, Westerly

Thomas Carter, Kenton

Phrenola Emmons, Hill City

M. Fink, Kenton

Elnora Finney, Sioux City

Ida Gerrior, South Braintree

Linda B. Gewinner, Holyoke

Ruth Grason, Bristol

Ruth Harris, Westerly

\*Erwyn Horn, Bristol

Delia Leclair, Fall River

Marie Markham, Stockton

Lena Megalogenis, Bellows Falls

Elmer Munoy, Bristol

Mabel Nichols, Bellows Falls

Helen O'Neal, Kenton

Blanche Richard, Fall River

Mary Teresa Rodriguez, Fall River

Philip Sears, Braintree

Alma Sorenson, Sioux City

Harold Spear, Bellows Falls

Diana Stanton, Westerly

Clara Strong, Westerly

Helen L. Summers, East Braintree

Henry Swartz, Hill City

Ruth P. Thompson, Westerly

Nora Walsh, Bellows Falls

Loyd Irving Weed, Claremont

George Wichser, Bristol

Flora Young, Bellows Falls

### SPECIAL PRIZE

#### The Badge.

Lottie Dezell, High School, Hill City, Kansas.

A very small amount of work was entered in the December contest. Children could not spare it. A good deal of the work in three dimensions which was entered came much mutilated on account of inadequate packing and the crush of the holiday

\*A winner of honors in some previous contest.

mails, but for one thing the jury is thankful,—scarcely a piece of work was submitted which was not good in color. A most satisfactory improvement is evident as one compares the work of the last five years. It gives one faith in the future of applied art in school work.

Almost every month a few drawings for the contest are sent by mistake to The Davis Press, Worcester, Mass. As a result, the drawings are delayed and do not reach North Scituate in time for consideration in their proper place. According to our rules such drawings should not be considered at all, but out of sympathy for the children they are usually reviewed and awards made upon them in the following month.

Please remember the regulations:—

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



☞ These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

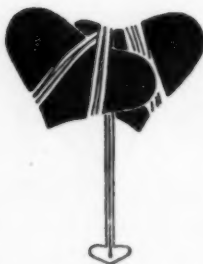
☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

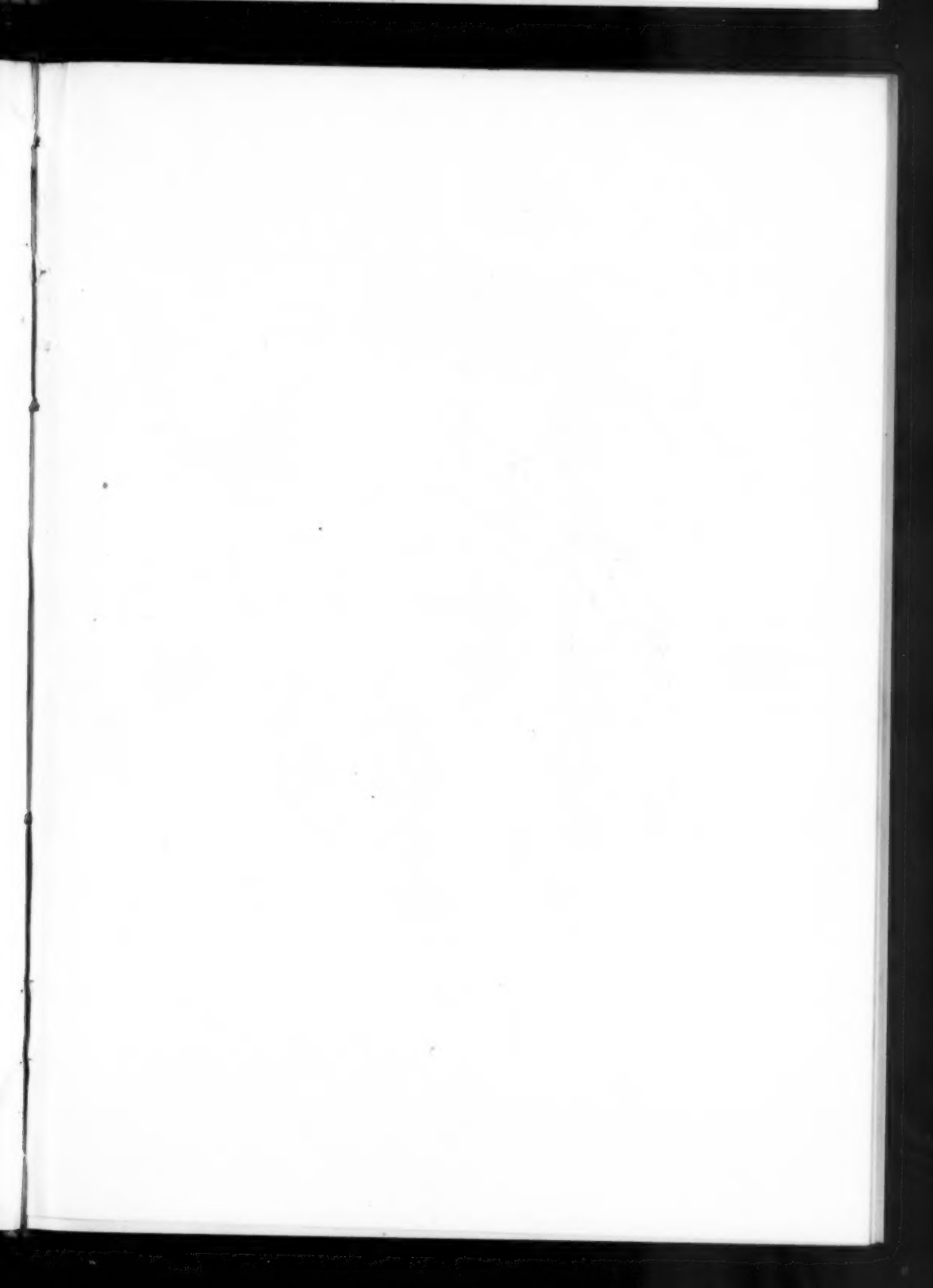
☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.









"Let's go to bed," said Sleepy Head;  
"Let's tarry a while," said Slow;  
"Put on the pot," said the Greedy One;  
"We'll sup before we go."

An example of applied design suitable to high school grades, by Miss Rachel Weston,  
Fryeburg, Maine. Mother Goose affords many similar subjects.